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AC/DC: EXCLUSIVE INTERVIEW + TOUR DATES

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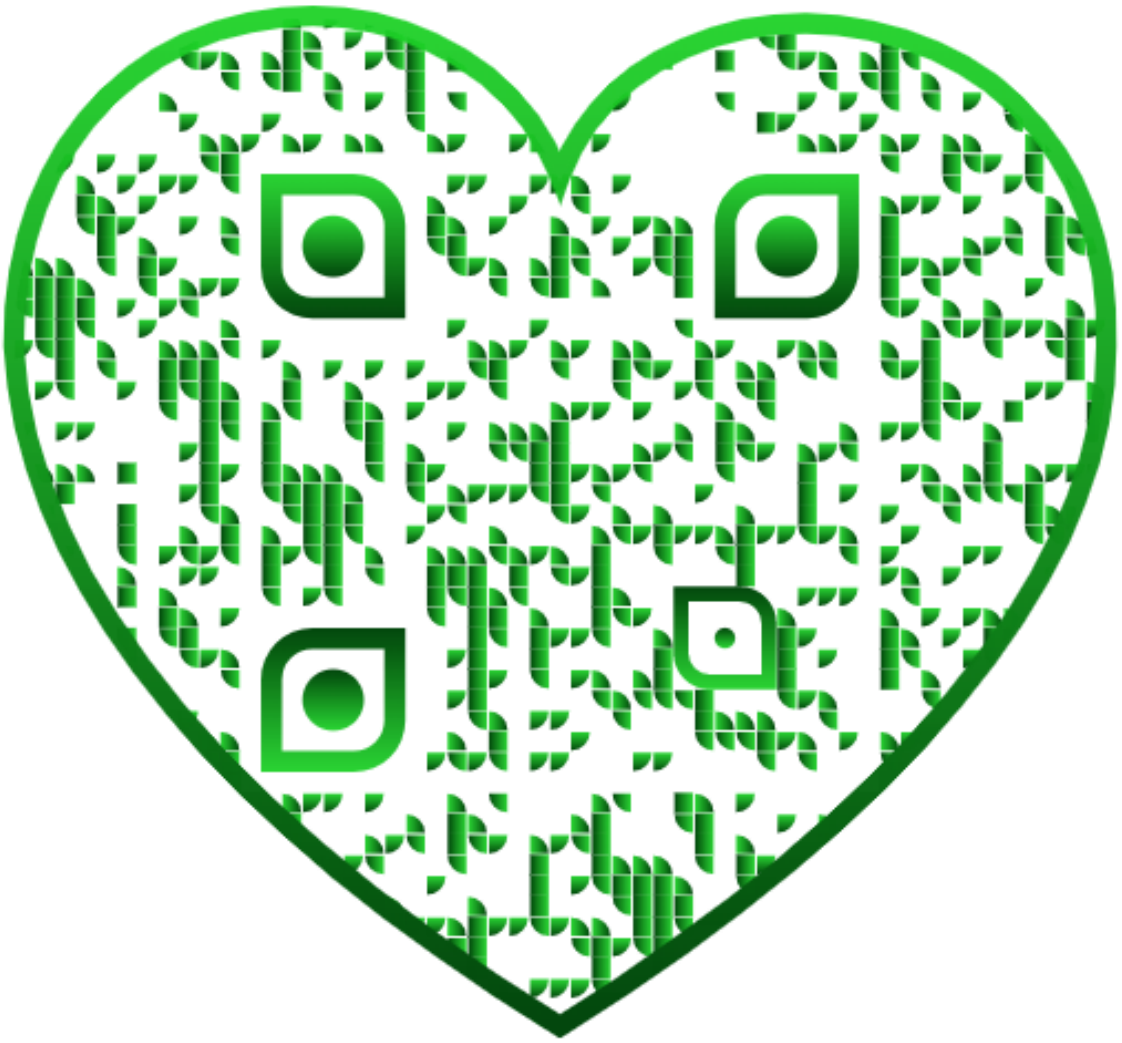

MAYHEM

AC/DC: NEW ALBUM & TOUR

Pic Robert Ellis

INCREDIBLE AS it may seem, it's now over 21 months since AC/DC – the world's most irresistible rock'n'roll band – last thrust their perennially pleasurable powerchords onto the good people of Blighty.

Indeed, so vivid are memories of the **'Fly On The Wall'** shows – when the band proved night after night that they'd lost none of their fire, energy and uncanny ability to start every song like it was the first and finish it like it was the last! – that they could've happened a mere 21 *days* ago. Close your eyes and the vision of guitarist **Angus Young** pigeon-walking across the stage beneath a million coloured lights, picking out the intro to **'Sink The Pink'** is as clear as a Marquee lager.

Right now Angus is at home in Holland, drawling down the phone into the left ear of yours truly. Recording work on a brand new AC/DC studio album finished a short while ago in the South of France, and now there's news of a world tour in '88, including a keenly-awaited return to these shores during March (see dates above) to coincide with the release of the album.

"We haven't decided on a title for the album yet," says Angus, "but I can say with some confidence that it's going to be our best record in some time. We're still choosing which tracks to put on the thing, because we've got about 19 songs and they're all *great*," he adds.

"If it was up to me I'd put on all 19, but I reckon we'll have to settle for just nine or ten. We'll wait until they've all been mixed (probably in New York) before making up our minds which ones are gonna make it – that's usually the best way – but there's gonna be a lot of goodies on the album and a few surprises too – so watch out!"

Angus doesn't like the idea of an AC/DC double album ("Could the world take a double dose of the noisiest band around? That'd be too much for human consumption!"), but clearly working once again with the band's original production team of **Harry Vanda** and brother **George Young** *did* appeal to the diminutive guitarist and his musical 'minders'.

"We hadn't worked with George and Harry in a long time," he explains, "but we got back together to do the three new tracks on the **'Who Made Who'** compilation album last year and we enjoyed it, y'know? It was fun. Plus, he's our brother, so there's no ego problems.

"When we first worked with George and Harry they were mainly into doing commercial stuff, so they looked upon working with us as their pet hobby; with us it wasn't all serious and arty-farty, it was just a chance to let their hair down and get stuck into some dirty rock'n'roll.

"So they've always had that fun attitude with us and we feel loose and relaxed in their company. They also like to work fast as we do. We like to get in there, get a sound and get out. If we stay in the studio too long we get a bit stale. It has to be *bang! bang! bang!* for us because that's the kind of band we are . . . we like banging! Ha!

"Also, George and Harry are honest enough to tell us if something is crap, and we don't mind them doing so if they're right. So in many ways working with them is better for us."

. . . Better than working with **'Mutt' Lange**? I offer, detecting a slight tone of discontent in Angus' voice when he reflects on some of AC/DC's older albums . . .

"'MUTT' IS great, you can't take anything away from the guy because he's so successful," says Angus, "and **'Back In Black'** *was* a good album. But that's because I think the songs themselves were great . . .

"The difference between working with George and Harry and working with 'Mutt' is that George and Harry are always looking for something different, whereas Mutt is more interested in creating the perfect sound in the studio. 'Mutt' would worry about the sound of a pin dropping half-a-mile away, but George and Harry would rather look for something different musically, and that suits us because we always try to come up with something different for each album.

"Having said that, we're still as tough as ever on this new album – it's still AC/DC! – and there's definitely NO BALLADS," he states in a Monty Python-like, 'Rule Number One – no pooftahs!' voice. "I have a great aversion to slow songs as you know . . . apart from anything else the world is saturated with the damn things – I don't think anyone needs another one!

"Actually," he adds, "I don't mind hearing a ballad every now and then – like once a year, maybe – but even then I get pissed off after about two

■ ***AC/DC*** *(ABOVE) have confirmed the following dates for their UK tour in March: Birmingham NEC March 8/9, Wembley Arena 11/12.*

Tickets for all shows are priced at £10/£9, subject to a booking fee, which in the case of Wembley is 50p per ticket.

Tickets for the NEC are available now from the following outlets: NEC Box Office, Odeon and Ticket Shop (Birmingham), Cavendish Travel (Sheffield/Leeds), Piccadilly Records (Manchester), Goulds TV (Wolverhampton), Lotus Records (Stafford), Mike Lloyd Music (Hanley/Newcastle-Upon-Tyne), Way Ahead (Nottingham/Derby), Town Hall Box Office (Leicester), Poster Centre (Coventry) and the Information Centre (Oxford).

Tickets for Wembley are available from: the Box Office, Tower Records (Piccadilly), LTB, Premier, Keith Prowse (credit cards are acceptable on: ***01-741 8989****), Ticketmaster and Stargreen.*

In addition, postal applications can be made for the Wembley dates via the following address: ***Echo Box Office, PO Box 2, London W6 0LQ****. Please enclose a cheque/PO, made payable to* ***'MCP Ltd'****, and also an SAE. Please add on a 50p booking fee for each ticket.*

minutes. So whatever we try in the studio it *won't* be a ballad!"

The studio chosen for the new AC/DC album was Miraval in France, and recording began in August, although the band had been preparing material for it ("pre-production I think they call it!") since the beginning of the year.

"We looked at a number of different studios because we wanted a change, a bit of fresh air," explains Angus. "Although the reason why this particular one was chosen has probably more to do with the fact that there's a golf course close by and a few of the lads like to play golf! Either that or the fact that they could go drinking in the clubs nearby," he laughs.

"Actually, I think everyone enjoyed working on this album, because apart from anything else it's a long time since we did our last one ('Fly On The Wall'). There was the 'Who Made Who' thing of course, and we were happy with the stuff we did for it, but I dunno about the film itself. . . ."

Angus laughs when I tell him I never saw **'Maximum Overdrive'**, the **Stephen King** movie for which 'Who Made Who' (a successful single in its own right), **'DT'** and **'Chase The Ace'** were recorded.

"You were lucky," he cackles. "We only really saw the film on paper when we worked on those songs, and it did look great at that stage. But when they came to film the thing I think they just lost it somewhere.

"We only really did it for Stephen because he's such a fan of the band. We haven't been offered any more contracts like that and I don't think we'd do another soundtrack just for the sake of it, because it's so restricting having to write for a movie. We write for the fans – the kids who come along to our shows to have a good time and let off steam, y'know? – not for a bunch of actors to fool around to."

AC/DC's MASSIVE global army of fans don't have too long to wait before they can let off steam again, because the band begin a worldwide tour at the end of January in Perth, Australia. As mentioned earlier, European dates will follow in March/April, with America to be slotted in after that. But it's the band's return to its homeland that captures the imagination, and Angus is clearly looking forward to it . . .

"The last time we played in Australia the aborigines still ruled the land, I think," he jokes. "But seriously, we haven't been there since, um . . . oh, '82 I think. We always mean to fit Australia into our touring schedule but something always comes up at the last minute and we have to give it a miss. Like last time we were gonna go there we ended up in Rio!"

AC/DC will be on the road for the best part of a year from January onwards, and while Angus assures me that the band's new stage production will, as always, be secondary to the music, he does admit to the five having one or two new tricks up their collective sleeve.

"We don't like going over the top with gimmicks," he explains, "although we *do* like to use a few light bulbs! But there's a coupla new things that we've got planned, especially for Europe, so it should be a little different.

"The trouble is, if we drop the cannons and the bell we'd upset people. But we can't go on using them forever! You'll have to wait and see what we do this time," he laughs.

Will the band still play **'Let There Be Rock'**, I wonder, now that Thrash band **Onslaught** have committed the sacrilegious act of releasing it as a single?! Angus assures me they will.

"Onslaught? I've never heard of 'em, Mark. And what did you call 'em? *Thrash?* Is that a social disease? Sounds like it to me.

"Oh well, I suppose they're just looking for a hit, right? Good luck to 'em. They're welcome to go on 'Top Of The Pops' . . . as long as *we* don't have to!"

MARK PUTTERFORD

ANGUS YOUNG: ". . . if we drop the cannons and the bell we'd upset people. But we can't go on using them forever. You'll have to wait and see what we do this time."

Pic Robert Ellis

KERRANG! PREMIER NIGHT

■ KERRANG! *IS expanding its horizons. Yes, we're gonna be presenting a special series of nights in association with Virgin Video under the banner of* 'Kerrang! *Premiers'.*

The first of these takes place on Monday, November 9 at the 1650-capacity Astoria Theatre in London's Charing Cross Road, and will feature an exclusive preview of the new **Gary Moore** *long-form video* ***'Wild Frontier – Live'****, due to be released commercially by Virgin Video on Friday, November 13. This video was filmed at the Isstadin Ice Stadium, Stockholm. There will also be screenings of other Gary Moore videos, making this a special night not to be missed by any Moore fans.*

So, how do you get tickets? Simple, just send an SAE to: **Kerrang! *Premier Night, PO Box 50, Harlow, Essex CM17 0DZ.*** *No, don't include any money cos admission is free, although because we're expecting a huge demand applications will be restricted to two tickets per person. Please also note that admission is restricted to those over the age of 18.*

Don't worry, those of you who live outside London won't be forgotten, cos we're already lining up more venues in other parts of the country to host Premier Nights.

MELLENGIG

■ ***JOHN COUGAR MELLENCAMP*** *(above) is expected to play a one-off London concert, at the Hammersmith Odeon, on January 25. If the planned show goes ahead it will be part of a European tour of major cities. John will be accompanied by the band featured on his new album* ***'The Lonesome Jubilee'*** *(Mercury).*

Mellencamp starts a US tour on October 28 in Indiana which finishes at the Sports Arena in Los Angeles on December 20. Like a sensible little Mellencamp, he'll take the whole of Christmas and New Year off.

RUN WITH THE DEVIL

■ *NORTH-EASTERN band* **Satan** *(above) begin a European tour with German act* **Running Wild** *on October 28. This trek takes in Austria, Switzerland, Germany and Holland.*

The quintet will then return to England to begin rehearsals for their next, as yet untitled, album, which should be recorded next January at Horus Studios in Hannover. This will once again be produced by **Roy Rowland** *(who worked on the band's last LP,* ***'Suspended Sentence'****) and will be released next April on the SPV/Steamhammer label.*

■ TICKET PRICES for the forthcoming **Mötley Crüe** tour, dates for which were exclusively announced in Mayhem issue 157, have now been confirmed. They are as follows:

EDINBURGH PLAYHOUSE (JANUARY 11): £8/£7. These are available from the Playhouse Box Office and usual agents.

WEMBLEY ARENA (JANUARY 14): £8.50/£7.50. These are available from: the Arena Box Office, LTB, Premier, Keith Prowse (credit card bookings will be accepted on: **01-741 8989**), Tower Records (Piccadilly), Ticketmaster and Stargreen.

Tickets can also be purchased by post from: **Mötley Crüe Box Office, PO Box 2, London W6.** Please make all cheques/POs payable to **'MCP Ltd'**, enclose an SAE and add a 30p booking fee per ticket.

BIRMINGHAM NEC (JANUARY 16): £8.50/£7.50. These are available from: the NEC Box Office, Odeon and Ticket Shop (Birmingham), Goulds TV (Wolverhampton), Lotus Records (Stafford), Mike Lloyd Megastores (Hanley/Newcastle-Upon-Tyne), Way Ahead (Nottingham/Derby), Town Hall Box Office (Leicester), Poster Place (Coventry), Information Centre (Oxford), Cavendish Travel (Leeds/Sheffield) and Virgin Records (Bristol).

They are also obtainable by post from: **Mötley Crüe Box Office, NEC Birmingham, B40 1NT.** Enclose an SAE and make all cheques/POs payable to **'NEC (Mötley Crüe)'** and add a 50p booking fee per ticket.

■ **SACRILEGE** HAVE recruited a new drummer, namely **Paul Brookes**. He replaces **Andy**.

■ FURTHER TO our story in Mayhem last issue, it can now be revealed that **Twenty Flight Rockers** have just begun work on their first album for Epic Records with producer **Beau Hill** in New York. As yet, though, no more details are available on the project.

Hill, of course, has worked with the likes of **Gary Moore, Ratt, Fiona, Roger Daltrey** and **Twisted Sister**. Most recently he's just finished producing the second album from **Dweezil Zappa** in Los Angeles.

Freaking out when an album goes *double* instead of *triple* platinum, LOVERBOY take a walk on the 'Wildside' with DEREK OLIVER

LOVERBOY (from left): Paul Dean, Matt Frenette, Mike Reno, Doug Johnson and Scott Smith

WHOLE LOTTA LOVIN'

■ IT'S AN utter scandal! I mean, who could reasonably be expected to go two sodding years without a new **Loverboy** album in the racks or a feature gracing *Kerrang!*'s wonderful pages? Not me squire, and that's why I kicked up a right old stink in the office, demanding that CBS hook me up with the boys in an effort to get the lowdown on what the renewed Loverboy activity is all about.

Personally, I reckon the great thing about Loverboy is that they always make brilliant records. Yep, there's hardly a cut, let alone an album, that you couldn't dish out a generous Four, sometimes Five Ks to. Don't ask me how they do it, all I know is that from day one they've managed to whip up a fantastic sound, mixing elements of pop and hard-as-nails Metal into one glorious laundry-bag full of the best hooklines this side of, choke, **Bon Jovi**.

There can't be a person amongst us who hasn't fallen for the sumptuous toe-tapping delights of classics like **'This Kid Is Hot Tonight'**, **'Turn Me Loose'**, **'Prissy Prissy'** (all from the band's mega self-titled debut album, released in 1980), **'Working For The Weekend'**, **'Hot Girls In Love'**, **'Dangerous'** and **'Lovin' Every Minute Of It'**, right up to latest chart smash **'Notorious'**, a single that has, incredible though it seems, been added to Radio One's ultra-blandola playlist!

The other brilliant thing about Loverboy is that the band has retained the same personnel right from the beginning. Unlike the **Journeys, Survivors** and **Guiffrias** of this world, they've resisted the temptation to let success go to their heads by retaining a close working relationship which is the envy of many a rock 'n' roll band.

"It's not been an easy ride from that angle," lead guitarist **Paul Dean** tells me on the blower from his home in Vancouver, Canada. "You sort of take each other for granted during the first few years because it's all new and fresh. Then as soon as, say, an album goes double instead of triple platinum you kind of freak out and start blaming other people in the band. We've been through that and on the last tour **Doug (Johnson,** keyboard maestro) wasn't really into playing on the road – it's that sort of thing that puts a strain on relationshps, y'know?"

The North American tour in question lasted a solid six months in support of the band's highly successful 'Lovin' Every Minute Of It' album – a record that gave them two US Top Ten singles. It was good melodic Loverboy music alright, but with one slight difference; up until that album Canadian **Bruce Fairbarin** had exclusively handled production duties, but for 'Lovin' . . .' the boys swopped him in favour of **Tom Allom,** a man whose previous credits (**Judas Priest** and **Def Leppard** to name a couple) are a lot raunchier to say the least. Why the change.

"Basically, we went for Tom at the time because things with Bruce were getting a little too comfortable and we needed some fresh input," reckons vox box **Mike Reno.** "It was a good album, the sales proved that, and I still like it, but this time around we decided to go back with Bruce because he had some fresh ideas."

Now, as we all know, Bruce Fairbairn was, up until last year, a fairly middle-league producer. Sure, he'd had hits – the Loverboy stuff in particular – but nothing exceptional. However, all that changed when he produced Bon Jovi's mega-successful **'Slippery When Wet'** LP, a record that has sold nearly nine million copies in the USA alone!

Suddenly, Fairbairn became a much-in-demand geezer, but the lure of Loverboy was obviously too much for him to resist and he agreed to get involved with their new LP, **'Wildside'**. The only problem, of course, is that some folk with less than zero intelligence might reckon that Loverboy are trying to cash in on Bon Jovi's success . . .

"Well, it was Bruce who wanted to work with us!" retorts Paul. "He was thinking of producing **Dokken** but decided to come with us. I like his way of working, he's very organised and keeps you firmly under control. He's got this 'no smoking and two beers a day' rule. That's good, right?"

Of course. But there's another twist to this problem in that ol' **Jon Bongiovi** (correct spelling, trivia freaks) has co-written leadoff track 'Notorious'. How do you explain that one?

"We don't give a s**t what people say," continues Paul. "I first met Jon a couple of year ago when he called me to enquire about Bruce cos he was thinking of using him for the 'Slippery . . .' album. Anyway, earlier this year, after we'd started our album, Bruce thought we could write a song with Jon, so we went down to New Jersey and came up with 'Notorious'. I got part of the hookline in a bar, seeing a girl in a T-shirt that read: 'Every mother's nightmare – every schoolboy's dream'!"

Recorded earlier this year over a two-month period, 'Wildside' features ten of 12 specially written tracks. Of the two missing cuts, one ended up being dumped altogether and the other, **'Don't Keep Me In The Dark'**, can be found on the CD version of the album (not scheduled for UK release as yet) and might possibly be included on the B-side of a forthcoming 45.

Meanwhile, take a glance at the songwriting credits and you'll soon realise that Jon Bon Jovi wasn't the only bloke to have a finger in the Loverboy pie. Nossir. There's a host of other songwriters credited including **Todd Cerney** (a Nashville composer similar to **Tom Kimmell**), **Bryan Adams, Alfie Zappacosta** (ex-**Surrender**), **Gerald 'OBrian** and **Chilliwack**'s **Brian** 'Too Loud' **MacLeod**. A swell handful of Canadian hard rock talent who've helped build one of the year's best melodic AOR releases.

And the future? Well, for starters there's the obligatory touring schedules. With a hot new album nestling in the racks, the boys are about to embark on a headlining tour of North America (consisting of large indoor arenas) before coming across to Europe. Yup, that's right, for the very first time Loverboy are committing themselves to a full European tour, slated for early next year, in support of an as-yet-unspecified headlining act. Now, I'm no soothsayer but I'll wager that it could well be the **Heart** tour, exclusively revealed in Mayhem, issue 157. We'll have to wait and see, I suppose . . .

Oh yeah, and let's not forget Paul Dean's plans to release a solo album on Columbia Records. The man has already started work on the project, laying down a selection of tracks whilst 'Wildside' was being mixed, and helping him out on the songwriting front we find Jon Bon Jovi (again!), Mike Reno, **Joe Lynn Turner**, Bryan Adams, **Ian Lloyd** (an old song called **'Where Do You Draw The Line'** taken from his fantastic 1978 solo LP **'Goose Bumps'**) and a mega **Paul Stanley/Desmond Child** track titled **'Sword And Stone'**.

Paul (Dean) sings and plays most of the instruments with Brian MacLeod helping out on drums and keyboards, and the material I'm assured is *"Serious hard rockin' music with no ballads"*. Can't wait to get my ears parked next to that one!

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WEIRD SCENES IN THE MOUNTAIN

After accusations of a 'wimp out', SAVATAGE return to the roots of Metal with a new album, 'Hall Of The Mountain King'. The band recount tales of the LP, the video and uncanny brushes with the supernatural to JON HOTTEN.

SAVATAGE: "We've already started writing for another album . . . it's absolutely phenomenal!"

■ *DREAMS FLY by on Strange Wings; cryptic, wrong-headed scenes from fantasy worlds. Demons, witches, trolls and giants, side-by-side in the Hall Of The Mountain King.*

And if these dreams had a soundtrack, it would have to have power tempered by grace; imagery sharpened with Metal. Something like the fourth album from ***Savatage****, a Florida power quartet and purveyors of epic Metal fantasies; shadowy dreams of half-worlds . . .*

Worlds fired by the imagination of vocalist ***Jon Oliva*** *and brought to life by brother* ***Criss****' guitar,* ***Johnny Lee Middleton****'s bass and* ***Steve Wacholz****'s drums.*

And it's Steve and I who sit – together and apart – on the trans-Atlantic phone, discussing the new 'Tage album, ***'Hall Of The Mountain King'****, the last and controversial LP,* ***'Fight For The Rock'****, the band's uncanny brushes with the supernatural, and of course the subject of hopes and dreams . . .*

But first. 'Hall . . .', which looks set to blast Savatage right out of their popular 'cult' status and into the big league with its blend of pomp brains and Metal guts. Not easy to describe, or label . . .

"Yeah, I hate to put a title to our music," says Steve. "If we have to have one, I prefer 'Power Metal'. This album has captured Savatage's heart and soul. More so than on any previous album, we've managed to put over our emotions.

"We feel that this band has so much potential. Jon and Criss are an unbeatable writing machine; they've already written over 300 songs and the potential for more is almost unlimited!

"This album has come out a whole lot heavier than the last one – it's back to the roots of Metal. We've all been playing for ten, 12, 14 years now, we've taken in influences like early ***Sabbath****,* ***Zeppelin*** *and* ***Purple*** *and applied them."*

And the influences tell. The bare bones of Criss' guitaring are Sabbath stripped raw, the songs layered and coloured Purple, and the variety occasionally Zeppelinesque.

But for 'Hall . . .', title track and current US single, Savatage went even further back, adapting classical ditty, ***'Peer Gynt'****.*

"The idea behind it is to change people's image of us. This sort of thing differentiates Savatage from other bands. What you've got is Criss playing against an orchestra. It's up to you to decide who wins in the end!

"We don't set out to write to a particular style – Jon writes his lyrics from personal experience. For instance, ***'24 Hours Ago'*** *was done at 5am after he'd had a row with his girlfriend. He got in his car to drive off the tension and came up with the words.*

"He really has a very vivid imagination. ***'White Witch'*** *is about cocaine and* ***'Strange Wings'*** *describes a powerful and beautiful witch.*

"We're not afraid to explore new territory, that's the important thing. We want to expand our horizons. With 'Hall . . .' everything just flowed out of the band, and ***Paul O'Neill****, the producer, got us sounding real tight. He did some arranging, and kept everything under close control."*

Close control. Striven for by every band of course; so did Savatage lose their grip on last offering, 'Fight For The Rock', a strangely subdued release by the standards of the pre-Thrash ***'Sirens'*** *and the subsequent* ***'Power Of The Night'****.*

"Well, we all still stand by 'Fight For The Rock'," says Steve. "It was a step forward for the band. We'd done two very heavy albums and we're a versatile band. So we tried to show that versatility, included a couple o' covers and stuck it out.

"I don't think that people really saw what we were trying to achieve; they took the album the wrong way, like we'd wimped out. On reflection, though, there was less of a hard edge to the production, it was too polished.

"We did the album in England – that was Jon's brainstorm – and we're probably too close to it to judge it. I read all of our fan mail, I talk to a lot of people, and the general reaction was good. There were a minority with mixed feelings, but as I said, this band will always be exploring new territory.

"I mean, we've already started writing for another album and I can tell you, it's absolutely phenomenal! I hope we'll be working with Paul O'Neill again, and we'll have the same control over the product that we had on 'Hall . . .'."

But the present for Savatage means getting out and hitting the road hard, firstly in New England, then throughout the States until '88, followed by a trip over to Holland and, hopefully, a return to these shores.

"England was one of the first places to pick up on Savatage," says Steve, "and the English fans are incredible. When we played the Marquee the fans were so behind the band and so knowledgeable about the music. They're real people.

"At the moment, we're playing an hour-and-a-half set, starting with 'Sirens', and we're covering material that represents all of our history. It's a big show."

But before we get the chance to witness Savatage's streetwise stage suss, we could be eyeballing the video for 'Hall . . .', one of their most ambitious projects to date, and one which certainly lends itself to the grandeur of the band's imagery.

"We went to a cavern in upstate New York, which is eight million years old," explains Steve. "We travelled 150 feet down it by lift, and it's only 52 degrees down there!

"It's a strong, conceptual video based around the album cover. We reconstructed the Hall Of The Mountain King in the cavern, and the plot revolves around the two characters on the sleeve, the Mountain King and the gnome.

"It's a real killer video, no holds barred!" promises Steve.

There is one guarantee, however, and that is that no video effect will ever match up to some of Savatage's true-life encounters with the supernatural. Strange dreams and forbidden fire . . .

"When we did 'Power Of The Night' at Bearsville Studios, Upstate NY, where a number of rock legends have recorded, we saw some weird things – arms coming out from behind curtains and stuff.

"But the worst was doing 'Fight For The Rock' at Trident Studios in London. It used to be a bakers, and apparently someone fell into a vat and died there. There were doors and windows flying open, we all had weird experiences!

"We most definitely believe now," admits Steve. "And yes, it does come across in our songs, but when you've got an imagination as vivid as Jon's it really doesn't need too much help!"

So if you want to travel to the Hall Of The Mountain King, feel free to journey as you please. To a cryptic world of Gnomes, Kings and Witches on Strange Wings. And a compelling soundtrack.

■ "RISING FROM the ashes of **Savage** comes a truly good British rock band," says **Andy Dawson,** axepert with new Nottinghamshire-based act **Rebel.** The full line-up is essentially the same as Savage, featuring Dawson, **Harry Harrison** (lead vocals – ex-**Night Vision**), **Wayne Renshaw** (guitar) plus **Stuart Gordon** (bass, and the only member of Rebel not to appear with Savage).

The group have been together since January of this year and have already created quite a buzz playing in the Sherwood Forest area (Mansfield). They look set to sign a major management deal shortly and have already recorded a demo tape that's caused quite a stir in America.

Claims Dawson: "Rebel are the most original English hard rock ace since **Def Leppard.**"

They will be appearing at **Leicester Sector 5** on October 27.

XAVIER RUSSELL

■ **THE MISSION** have recorded a version of **Aerosmith**'s classic **'Dream On'** produced by **John Paul Jones.** However, it won't be included on their next album but will probably surface as a B-side on a future single for the Mercury label.

■ NEW JERSEY band **Attacker** will be releasing a new album titled **'Second Coming'** through the Mercenary label in the near future. It was produced by **Alex Perialis** with **Raven** drummer **Rob 'Wacko' Hunter.**

■ **HELLION** ARE currently recording a new EP at the Record Plant Studios in Los Angeles. This will be titled **'Postcards From The Asylum'** and is being produced by Hellion vocalist **Ann Boleyn** with engineer **Angelo Arcuri.**

The EP's track listing includes: **'The Evil One', 'Never More', 'Run For Your Life'** and **'Exciter'** (originally recorded by **Judas Priest**).

Interestingly enough, this project marks the reunion of the original Hellion line-up with Ann being joined by **Sean Kelly** (drums), **Alan Barlam** (guitar) and **Ray Schenk** (bass). The latter trio have most recently been working under the name of **Burn!**. It's not known, though, whether this marks a permanent reunion.

■ WATCH OUT for **'Mortuary Academy'**, a new horror flick starring the latest contenders for the title of 'the world's most evil band': **Radio Werewolf!**

The movie is due for release in the US during October and has a plot based around attempts to save a mortuary from closure. The band are killed off early in the flick, but are brought back to life to perform a benefit concert in aid of the mortuary.

Sounds like fun to us.

Talking of movies, what's this we here about Oddy Oddball starring in a forthcoming project?

■ **HYDRA VEIN** are still seeking a suitable guitarist. Interested parties should call **Damon Madison** on: **0273 203281,** between 9am-5pm.

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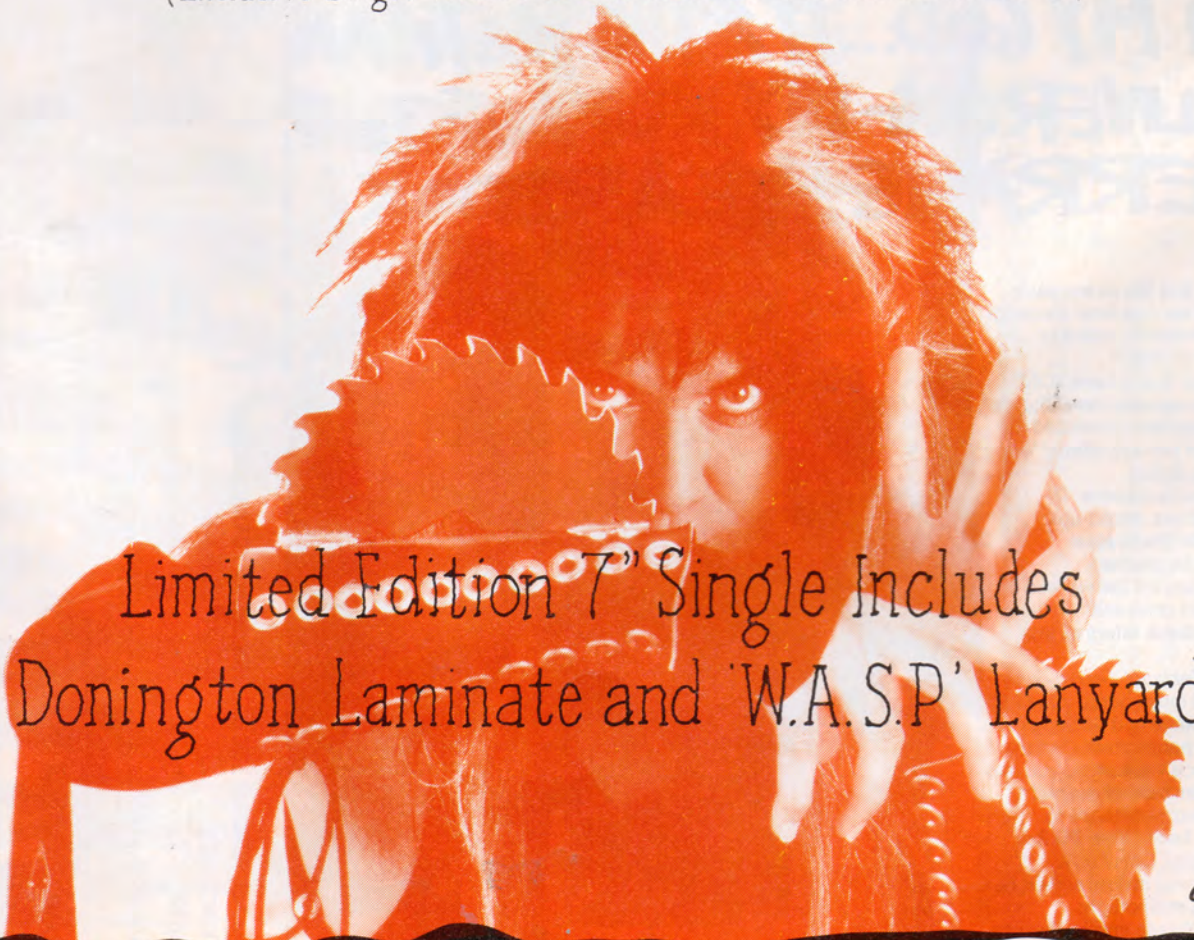

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■ **DIO** HAVE switched the following dates: Manchester Apollo will now be on December 15 (and not 13); whilst Edinburgh Playhouse is on December 13 (and not 15).

■ CONTRARY TO recent reports in a certain national daily paper, **Queen** are *not* about to split up.

■ **KING DIAMOND** will be coming to England to play a one-off show at the Hammersmith Odeon on November 27.

Tickets are priced at £6 and it's expected that this will be a three-band bill, with **Armored Saint** possibly occupying one of the other slots.

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RAY GILLEN BLUES ...

■ ***RAY GILLEN*** *(pictured above), the New Yorker who recently became the 104th vocalist to quit* ***Black Sabbath****, has now left* ***Blue Murder****, the new outfit featuring former* ***Thin Lizzy/Whitesnake*** *guitarist* ***John Sykes****, ex-****Roy Harper/The Firm*** *bassist* ***Tony Franklin*** *and ex-Just About Everyone drummer* ***Cozy Powell****.*

Commenting firstly on his decision to leave Sabs guitarist ***Tony Iommi****'s band, Gillen says: "I wasn't happy with the management situation at all. I wanted to join Sabbath in the first place because it was such a big name, but problems arose and after drummer* ***Eric Singer*** *left to join* ***Gary Moore****'s band I just had to leave as well. I'd rather have nothing and be happy than have that and be miserable."*

The vocal work Gillen had done for new Sabbath album, ***'Eternal Idol'*** *(due for release in mid-November), was subsequently erased, and the singer moved onto Blue Murder (****Tony Martin*** *is now singing with Sabbath).*

"But that didn't work out either," explains Ray. "John Sykes and all the guys were great, but something wasn't quite right about the situation so I moved on."

With Blue Murder recording demos at Sykes' studio in Blackpool, Gillen turned his lungs to the second instalment of the ***'Phenomena'*** *project. Now, however, he's looking to join a band full-time and says coyly:*

"I've had a few offers, but I'm taking my time and considering everything carefully before making my next move."

MARK PUTTERFORD

■ **ROGER WATERS** brings his **Bleeding Hearts** band to London for a one-off show at the Wembley Arena on November 21. The show will be compared by American DJ **Jim Ladd**, who is featured on Waters' latest album 'Radio K.A.O.S.', and it will feature a special phone-in direct to Waters himself.

Tickets are priced at £12.50/£10.50 and can be obtained from: the Arena Box Office, Tower Records (Piccadilly) and by credit card from First Call (**01-240 7200**), Ticketmaster (**01-379 4444**) and Keith Prowse (**01-741 8989**.).

In addition, Waters releases a new single through Harvest during early November. This will feature **'Sunset Strip'** on the A-side. The 12" will feature the previously unreleased cut **'Back To Radio'**.

■ **GANG GREEN** and the **Circle Jerks** will be appearing at the Hammersmith Clarendon Ballroom on November 21. This will be preceded by two non-London shows, details for which have yet to be announced.

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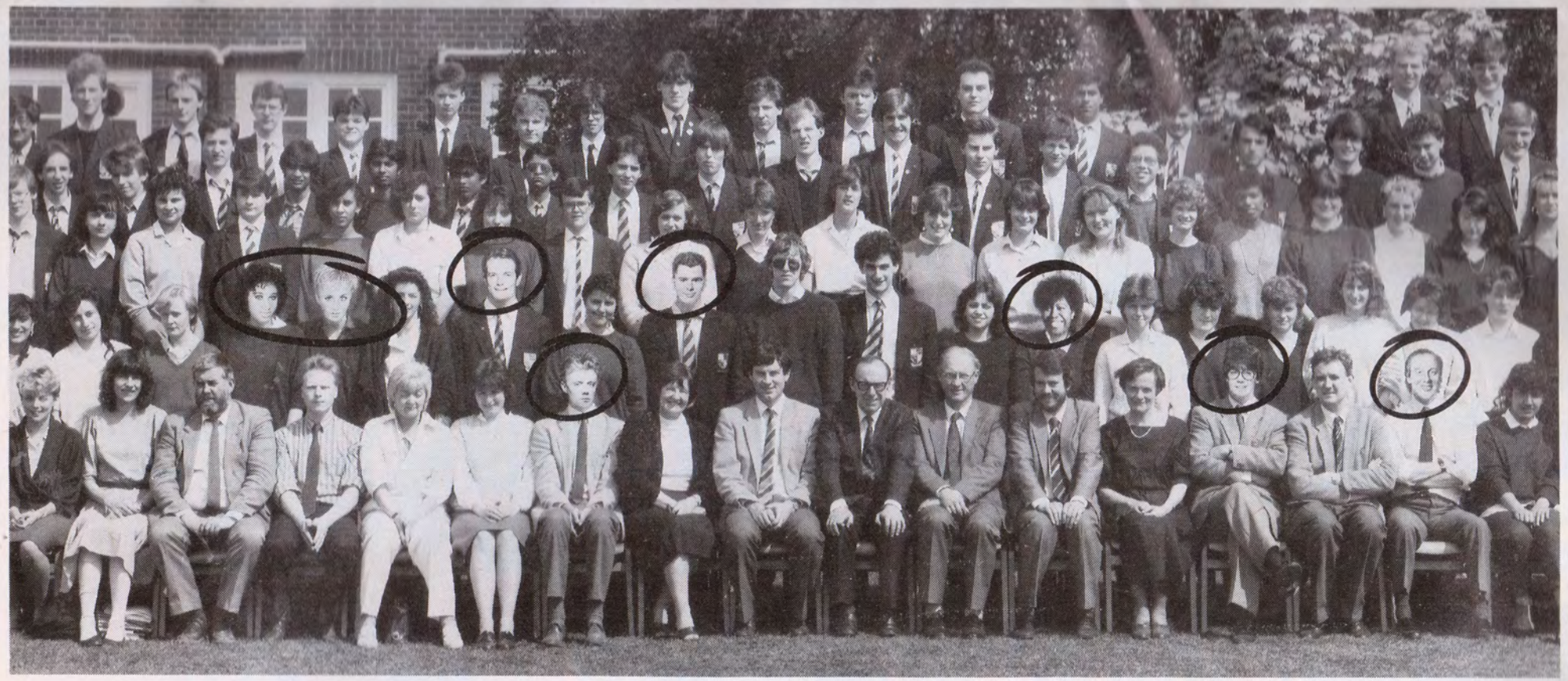

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MR. KLEAN

By his own admission, Aerosmith frontman STEVEN TYLER (pictured right) has squandered two million dollars on drugs and foolish deeds. The last time the band played in the UK all they wanted was the 'best bottle of wine and the best cocaine', but with a year's worth of healthy livin' behind him and a hot new album selling by the truckload, the man can genuinely claim to be excited about a return live visit. MARK PUTTERFORD gets the full sins 'n' needles scam.

THE BANGLES on an expressive arm jangle, and the beads around a scraggy neck rise and fall on a heaving chest, as the man lounging opposite me stresses a very important point.

"People say to me, 'How come the new 'Permanent Vacation' album is so f**king hot? Is it because you worked with outside writers and decided to become commercial?' Bulls**t, man! The new album is hot because we took away the drugs and for the first time in our career did the thing straight, man. It's as simple as that . . ."

Aerosmith frontman Steven Tyler fixes me with sincere eyes and points the palms of both hands at the ceiling of his record company's London office with a shrug. He's decided to come clean about the extent of the drug problem that almost destroyed one of the greatest rock bands America has produced. And his revelations, even to someone who's spent many an evening with 'Krusher', are quite shocking.

"In the '60s and '70s in the States, or certainly in my home town, if you didn't do all the drugs you had you weren't cool, man," he says. "And then there were all your rock'n'roll idols who were always out of their minds, and you wanted to be like them.

"So I started in bands in '64 – when I was 16 – and taking drugs was just natural, I guess. Then it got to the stage where I'd drink an eight ounce glass of Jack Daniel's and fill up my nose with cocaine before I went onstage, and I'd be flying, man.

"Joe Perry (Aerosmith lead guitarist) and I did so many drugs and chased the dragon (a term referring to heroin) for so many years that it became a massive part of our lives. I mean, the last time we came to England – ten years ago – all we were worried about was finding the best bottle of wine and the best cocaine. I mean, I did *no* sight-seeing, I did *no* shopping, and f**k the music man, let's get *high!*

"I once had three Porsches and I sold them all so I could snort up half of Peru. I was paying 1000 dollars a gramme for heroin, and I'd do about three to five grammes a week. I mean, I would've traded in my nuts for a good ounce of heroin in them days, man!

"All in all, I reckon I did over a million dollars on drugs . . . *cash*. Plus, I wasted another million on foolish deeds and doings . . . like, someone would want to borrow money and I'd give them 10,000 dollars. And then there was an old girlfriend's father who swore on a coupla gas mines, so I wrote him a cheque for 30,000 dollars and never saw him again. Things like that. Man, I was stupid!

"But I don't wanna tell kids, 'Don't do drugs', because when I was young I did what everybody told me not to. However, I wouldn't mind doing a video for kids showing me having a epileptic fit with a needle in my arm, or puking up blood after a show. *That's* the reality of drugs, and I think it'd be much more effective than a parent saying, 'Don't . . .'

Actually, there's three things I can guarantee about drugs. One: they can kill you. Two: they can put you in jail. And three: they can put you in an institution. And man, it's a miracle that I'm alive to say that.

"In the end, I just had to come clean – I was forced to. The guys said, 'Look, we're gonna split up because there's no sense in us playing if you're gonna fall offstage'. So I decided to go to a rehab (rehabilitation centre) and learn how to stay off the drugs. And it was real hard, it took three or four years, but I'm so glad I went through with it because otherwise I'd have ended up like Jimi Hendrix and Janis Joplin.

"You begin to realise that killing yourself is so f**king selfish. Look, I come first, I am number one . . . but damn it, kids love my music and I've got so much to offer that I owe it to them to stay alive as long as possible. And in any case, when you've got a good-looking girl on your arm and a song in your heart, you don't need anything else.

"So now I can go to Jim Vallance's house on a Friday and come home on a Sunday with a cassette of three new songs in my pocket. A coupla years ago I would've gone over with an ounce of cocaine and come home on Sunday not even knowing whose house I'd been to!

"Yeah, waking up in a corner somewhere, collapsing in a field with a head full of LSD . . . man, I'm a superstar and that's a great thing to think about, but my heart is only flesh and blood and it can only take *so* much no matter *who* I am.

"I don't wanna die right now – not today – so I figure I won't take any drugs today. I can't say I won't wake up in the morning and smoke a bowl-full of hash, because I'm an addict and addicts don't fully recover just like that. But today I'll settle for a glass of water and a peach and at least I *will* wake up tomorrow!

"Hey man, I feel like I'm a walking miracle . . . like there's a light glowing around me! It's sick, but I sometimes feel that kids oughta take drugs just to know what it feels like to get clean. That's sick, isn't it? But I feel so good now it's unbelievable. I haven't touched *any* drug for a year and I'm walking around about a foot off the ground. It's like when you've got myopia and you get your first glasses . . . suddenly you can *see*, everything comes into focus. Unbelievable!"

TYLER, LOOKING much younger than his 39 years, unleashes a sparkling grin from behind those huge lips and slaps his thigh panto style. Having seen the tragic, drug-induced demise of another great star (Phil Lynott) only recently, I'm well chuffed that the singer and his partner, Joe Perry, have straightened themselves out. Not least because if 'Permanent Vacation' is anything to go by, the new drug-free Aerosmith have a helluva lot to offer.

"Everybody's flipped over 'Permanent Vacation'," says Tyler, "and the reason why it's so much better than the last album ('Done With Mirrors') is that we did it *straight*. With the last one we'd come up with a guitar riff then be off in the bathroom snortin' like assholes. But this time we gave it 101 per cent and it shows.

"Do you know that for 'Dude (Looks Like A Lady)' – the new 'Smith single – I went all the way up to Vancouver, Canada, just to push Brad (Whitford)'s guitar a little higher in the mix? And then I went back to make sure there wouldn't be too long a gap between each track on the album, and . . . hell, I was just with this record *all the way*. With '. . . Mirrors' there were some things that were left half-done – like the middle section of 'The Reason A Dog' – but I wasn't so easy-going this time.

"Another thing that's different about 'Permanent Vacation' is that it's got three or four singles on it," adds Tyler. "Of course, people are saying that we wrote with other people (like Desmond Child, Holly Knight and Jim Vallance) just to get commercial. But I swear that's not true. What happened was, Joe and I got on such a roll when we were writing together – we wrote a song a day for about a month! – that we didn't wanna stop the flow of new ideas to write lyrics. So John Kalodner (the band's A&R man at Geffen Records in the US) introduced us to Desmond Child and a coupla other people and they helped us finish the songs. That was it. It wasn't us going to them because we wanted to write singles!"

Actually, one of the most interesting tracks on the truly splendiferous '. . . Vacation' album, 'The Movie', was written by all five members of the band themselves. How did they come to do such a strange instrumental?

"It's guided imagery," explains Tyler. "You close your eyes and you're on a trip – and just as some writers have the ability to do that with words, some bands can do it with the language of their music.

"'The Movie' takes you on a trip. I close my eyes and I can see 'Switchblade'. I can see James Bond climbing up a cliff with a knife between his teeth. I can see all sorts of things, and each person has his own visions. We just wanted to do something different, because we like a bit of diversity on our albums."

Overall though, '. . . Vacation' perhaps *the* Album Of The Year *is* a touch more commercial-sounding than previous 'Smith releases, with Bruce Fairbairn's immaculate production polishing up the band's raunchy sound a treat. In fact, you could almost blame the commercial qualities of 'PV' for the cancellation of the British tour that the five were set to undertake last month . . .

"Yeah, we had our bags packed and we couldn't wait to come over," says Tyler, "but everybody flipped over the new album in the States – Geffen, the radio stations, *everyone* – and we were forced to stay at home and promote it there. 'Done With Mirrors' was a disappointment in America sales-wise, but this new one out-sold it in just *two weeks*! There was such an excitement about it all, how could we turn round and say, 'Bye, we're off to Europe!'?

"*But* . . ." Tyler pauses and smiles broadly, "we *will* be coming to Europe for shows next year – definitely! In fact, we're even trying to arrange it as early as February.

"So," he adds, picking up my tape machine, "prepare to s**t your pants because THE NEW AEROSMITH IS COMING!!"

Pic Ross Halfin

THE ALL NEW KERRANG! KERLECTION

Pic Ray Palmer

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THE TERRIBLE TRUTH

With new KREATOR album 'Terrible Certainty' just out, XAVIER RUSSELL travels to West Germany to get the full slam scam on a band who claim they aren't a 'bunch of sickos' . . . but *do* admit to a soft spot for Pink Floyd!

SO HERE we are again, yours truly and Pete 'Not Another Acne-Ridden Frash Band' Kronin, back in the land of Fürltenberg Pils – that's Hannover in West Germany for the non-alcoholic (hi, Derek!) amongst you! And that can mean but *one* thing: a return visit to renowned Horus Sound Studio.

The last time myself and The Lad were here was way back in January when Helloween were putting their masterful 'The Keeper Of The Seven Keys Part 1' album to bed, and here we are again for another dose of 'tucking up', this time with label-mates Kreator, who have just finished mixing their third album for Noise Records, 'Terrible Certainty' (See review last issue).

As we stagger in we're greeted by producer Roy Rowland, a fellow Englishman no less, and believe me it's always nice to hear The Queens English on foreign soil. However, his opening gambit took me completely by surprise:

"Do you know, Xavier, Kreator may sound 'messy' and 'painful' but they can actually play and they were into this project 100 per cent. It was certainly a lot different to working with Satan (Rowland's previous LP production job)!"

Kreator are renowned for being very quick in the studio – their last album, 'Pleasure To Kill', was recorded in a mere two weeks! So how long did 'Terrible Certainty' take to lay down on tape?

Roy: "About three weeks. We'd work solid 12-hour days and 90 per cent of the album was recorded live in the studio, which I think worked out very much in our favour!"

I'm now joined by the driving force behind Kreator, guitarist/vocalist Mille Petrozza and oddly-named skinpounder/okkasional vocalist, Ventor. Roy, realising that I'm gonna be BLASTED with a sneak preview playback at FULL VOLUME, quickly makes his excuses and leaves!

I begin by asking Mille how he came to choose Roy for the album . . .

"Well, we originally approached Rick Rubin because we were very impressed with his work on the Slayer LP, 'Reign In Blood', but unfortunately he was booked up for one-and-a-half years! We then got in touch with Metallica's producer, Flemming Rasmussen, but he wanted too much money! Next, I bumped into Alex Periales (Testament's producer) who said he was interested, but he ended up doing another project. It was only because we're all heavily into Satan that Roy's name came up; we were really impressed with his work on their recent 'Suspended Sentence' record.

"ROY REALLY has brought out the character of the band. We played everything live in the studio, the only thing that was overdubbed was some of the rhythm guitar. We felt that by playing live the violence and aggression would REALLY have a chance to come through.

"This album is a lot more political than 'Pleasure To Kill'; it deals more with life and world affairs, things that have happened and things that are going to happen. I also feel that we've improved 100 per cent musically, but my voice is still very aggressive, that will *never* change!"

Yeah, talking of improved musicianship, where did you find guitarist Jörg Tritze?

Ventor: "Well, Jörg comes from the same town as us (Essen) and we've been keeping a close eye on him for a while now. When Wulf, our former guitarist, didn't work out we went back to being a three-piece for a while, but it was becoming a bit of a strain on Mille, trying to sing and play lead 'n' rhythm guitar at the same time. So when we'd heard that Jörg had left Asgard, we pounced and we haven't looked back since. He's contributed quite a bit to the new album in fact."

I noticed that you've covered the Tygers Of Pan Tang chestnut, 'Gangland', on the B-side of your 'Behind The Mirror' 12-inch single. Why?

Ventor, smiling like a Cheshire cat: "Im glad you asked me that question because, believe it or not, we've been getting quite a bit of flak for covering it. But the truth of the matter is this: when myself,

Pic Pete Cronin

TERRIBLE TWINS, MILLE PETROZZA & VENTOR: throwing up onstage is not a part of the act . . .

Rob (bassist) and Mille first got together around the time that the New Wave Of British Heavy Metal was at its peak we really dug the Tygers and we just thought it would be great to cover one of their songs. However, we would never do a Metallica and record a whole EP's worth of covers – that really is conning the fans. They shoulda released an EP's worth of ORIGINAL material!"

Right, that's enough of that or I'll have Metallica drummer Lars Ulrich giving me some SERIOUS 'bunny' down the phone. Let's move on to Kreator's recent US tour; how did it go and how did you get on with VoiVod?

Mille, eager to get his ten-penneth in: "VoiVod were great to us, but I have to say here and now it was a weird tour. Let's start with Canada, shall we? Early on in the tour we were playing these small clubs and the heat was just unbearable – in fact, both Ventor and Jörg threw up violenty onstage!

"This happened a couple of times on the tour and word got around that it was part of our show and that we were a bunch of sickos! This isn't true! It was a combination of extreme heat and dodgy food that caused them to throw up – it looked pretty neat, though! (We're talkin' serious amounts of PUKEHEM here, readers!)

"We had quite a variety of punters at our shows across America. On the East and West Coasts it was rather similar to playing at home – the kids were really into Thrashing and everything, and I was surprised at the amount of skinheads that showed up. But in the Mid-West it wasn't so good; the kids just stood there open-mouthed! I don't think they'd ever seen anything quite like us before! We really enjoyed playing San Francisco, though, the kids seemed really into us there, but the same doesn't apply to the press and the stars.

"THERE WAS this big fat bloke who claimed he wrote for *Kerrang!* (hello, Chippy Cheeseburger Chirazi!) who totally ignored us and was walking around like a mega-star. And then I was standing at the bar with Snake, the singer from VoiVod, when James Hetfield (Metallica rhythm guitarist/vocalist) walked past. Snake stopped him and said: 'Do you remember me?' and Hetfield just shrugged his shoulders and walked on. I mean come on, attitude problem or what?!"

Yeah right, we're back to Metallica again! Let's move onto that incident at the Pforzheim last year; can you tell me exactly what happened?

Mille: "It was a strange festival; Sinner were headlining and just about every other act on Noise was on the bill as well! I got the feeling that the promoter didn't want us to play because our fans can get quite rowdy when they've had a few beers. We were originally due to go on *before* Grave Digger (now Digger), but their road crew got nasty and started trying to put our gear away, so we said, "F**k it, let *them* go on first!" And they did, but they got a very hard time from our fans who started pissing into their beer glasses and throwing them at the stage. Nobody, and I mean *nobody*, liked Grave Digger.

"So as you can imagine, by the time *we* started playing there was a riot going on; at one point in our set we had 50 fans onstage Thrashing everywhere, so not surprisingly we had to stop the show – it was great!"

So what do you think of Slam Diving then, Mille?

"Personally, I like Slam Diving, as long as gear doesn't get smashed. Luckily, our fans are very loyal and respect both us and our equipment, so we never really have any problems with Slam Divers, apart from the odd silly ones who try Slamming into my guitar!"

Are there any good new Frash bands coming out of Germany, Mille?

"Well, there's Assassin who as you can see are hanging out with us here in the studio; they're from Düsseldorf. Darkness I like a lot and I've always been a big fan of Destruction – they write brilliant riffs. I'm surprised they're not bigger than they are!"

BEING MATES of Celtic Frost, what did you think of their last album ('Into The Pandemonium')?

Mille: "I didn't like it when I first heard it, but it grew on me the more I played it. From a musician's point of view, it's a truly great album; Reed St. Mark's drums sound great, Martin Eric Ain's bass playing is as wacky as ever and Tom G. Warrior really knows how to express himself with his lyrics and his music – the man really is a genius. Overall, I *do* prefer the band's older material, but I still can't believe that '*Metal Forces*' magazine gave than a '0' rating for 'Into The Pandemonium'; they must have a personal grudge or something against the band!"

And finally, Mille, how do you see *yourself* developing musically?

"Well, believe it or not, I like Pink Floyd a lot, especially 'The Wall' album, so maybe in the distant future I might do a Frash version of 'The Wall'! I'd also like to score a soundtrack for a horror movie; I really can't understand why Dokken got to do a song for 'Nightmare On Elm Street Part 3' when they're wimpy as s**t!"

Thank you Mille, and don't forget to check out Kreator when they support Celtic Frost on the latter's imminent UK tour. I guarantee not a dry seat in the house!

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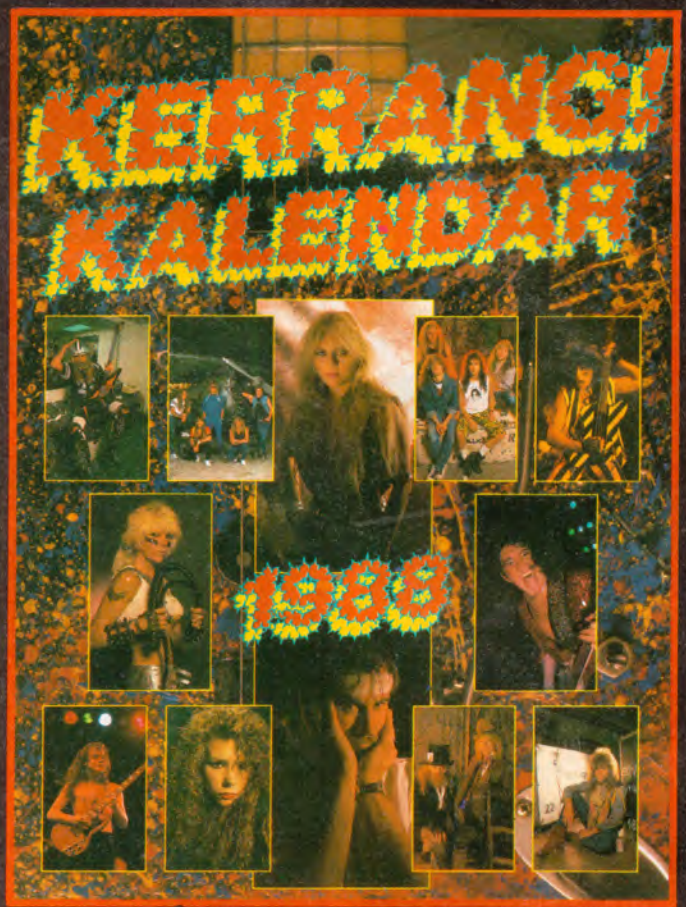

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DEATHVINE

UNDERGROUND METAL NEWZ BY DON KAYE

DESTINY: a fine mix of old and new influences

NOTHIN' I like better than a band who are continually striving to improve themselves, especially at the Underground level, where a lot of groups just worry about playing faster than the next. For example, I have a demo by **Karrion**, the Canadian outfit I mentioned in the last *'Vine*, whom I said were okay, but lacked imagination in their songwriting as well as clarity in their production. Well, they've gone and improved on both, and I'll be honest and admit that my suggestions had nothing to do with it, since the new demo was recorded some time before my comments appeared in print.

Anyway, they've got a new three-song tape, and this time you can hear everything that's going on because not only is the production improved, but the band have controlled and balanced their speed a bit. There's a slow grinder here, **'King's Exile'**, and the other two songs vary enough to ensure that it's not one big blur. Vocalist **Duncan Stuart** does a fine job; his vocals are raw but also extremely clear, so you can pick up a lot of what he's saying. All in all, fairly original and creative stuff and, of course, it's *heavy!* For info, write to: Karrion c/o Duncan Stuart, **10980 64 'A' Ave., Delta, British Columbia, Canada V4E 1E3**.

Onto bands we haven't mentioned before. First on the stack is **Insecticide**, who hail from Los Angeles and have only been together a few months, but have released an interesting tape featuring Hardcore-ish vocals, heavy if simple guitar lines and a constant barrage of double bass drumming that propels everything along. Insecticide aren't concerned about playing as fast as possible, which adds to their appeal, but when they *do* switch the speed on, it's tight and effective.

The demo costs $3 and is available from: Insecticide, **P.O. Box 2502, Huntingdon Park, CA 90255-1802 USA**.

While we're in Calfornia, I'd like to mention two bands I don't have much info on but which caught my attention with their fresh sounds.

The first is **Forbidden Evil**, who have actually been kicking around the Bay Area for a while, but have not gotten off the ground like so many of their neighbours. The first I heard from them was an energetic but horrible-sounding three-song tape that came my way about a year and a half ago. There was some mean Metal on that tape, but the sound was so distorted it was hard to hear what was going on for an entire song. Not so on the new tape I have, which only contains one number but is actually *produced!*

Basically, the band are into the complex side of Thrash, with riffs piling atop one another as the song in question (**'As Good As Dead'**) weaves in and out of various rhythms. The vocals are unique as well, high-pitched but gravelly enough to keep things raw. I like this band, and I hope they release something new soon. Also, **Possessed**'s former manager, **Debbie Abono**, is apparently giving them a helping hand, so the future should see a buzz building up.

The other band is **Cold Blood**, another outfit I have very little info on, but whose five-song tape impressed me enough to want to mention it, although I understand it's been around since early '87. Again, a variety of tempos, lots of solid riffing and punk-influenced vocals/lyrics are what the band have to offer, but the energy and sincere delivery make up for the lack of innovation. A former member of **Hirax** might have been involved with this lot, I'm not sure; in fact, I'm not even sure that the band still exists. If they *do*, someone drop me a line, huh?

Let's talk about **Destiny** now, (pictured above). Not yours or mine, but Sweden's. Some of you collectors out there may remember this quintet from an album called **'Beyond All Sense'**, released back in 1984. Despite the record label (whose name is not mentioned in the bio I've got) doing nothing in the way of promotion or distribution, the LP made number three on *Kerrang!*'s import chart some time in 1985. Nevertheless, the band left the label and have since gone through numerous personnel changes, the result being a six-song demo that came out just this year.

The only original members left are bassist **Stefan Bjornshog** and drummer **Peter Lundgren**, and the group recently acquired ex-**King Diamond** guitarist **Floyd Constantin** to fill out the line-up. Their sound is akin to traditional early Eighties European Metal, with mid-paced rhythms and melodic vocals, but the band are classy yet heavy enough to attract the more open-minded Thrash fan.

'The Extreme Unction' is pure Power Metal, pretty fast stuff, while some of the other tunes find the band getting into doom-laden, **Trouble**-like antics. For an eight-track recording, the sound is good, and the band are all fine players. Not recommended for total Speed/Death fanatics, but a fine mix of old and new influences. For info, write to: Destiny Mgmt. c/o Stefan Bjornshog, **Marbackagatan 2, 422 48 Hisings Backa, Sweden**.

And the last band I want to mention this time is a group from Arizona, home of **Flotsam & Jetsam** and **Sacred Reich**, although those guys are from Phoenix and this new outfit from Tucson. They're called **Atrophy**, and their demo goes under the title **'Chemical Dependency'**. It features six songs that contain a mixture of influences, from **Slayer** to **SOD**, but you can't pin them down and say they sound like any one band.

They're relatively new, so I don't have much info on them (seems like that's the theme of this week's column), but I *can* tell you that the tape is well-produced and quite intense, the band exhibiting the same professional edge as their better-known Arizona colleagues. For info, write to: Atrophy, **1301 Camino De Juan, Tucson, AZ 85745 USA**.

Three more bits of business to conduct before we're outta here for this ish. First of all, I'd like to mention a new fanzine which comes out of one of the most Metal-quiet areas of the States (Minneapolis), but is quite well done and right on top of the scene. It's called **'Sheet Metal'**, and it's published by a fellow named **Jake Wisely**, who also puts out the alternative fanzine, **'Uncle Fester'**.

While 'UF' has a broader range, covering all sorts of Underground rock, 'SM' is devoted exclusively to Metal, and issue one features stories/reviews on **Over Kill**, **Anthrax**, Possessed, **Kreator** and the **Meatmen**. It's well-written and professionally laid-out on quality paper with clear black and white photos to boot. It's available for $2 from **Festering Publications, 2235 France Ave. So., Minneapolis, MN 55416 USA**, and you can ask about 'UF' as well.

Next bit of biz: we said we'd be answering reader's questions in the column, and so we will, and the first one comes from **John James Morley, Blackpitts Farm, Chadderton, Oldham**. John wants to know if **John Connelly** was once a member of Anthrax. Well, yes John, he was, way back in the formative stages of the band, circa 1981-1982. He left early on and later formed **Nuclear Assault** with **Dan Lilker**. Thanks, John, for the question.

Well, that's all this time, see you in two weeks or so and send those tapes/letters/photos/'zines to: **Deathvine**, c/o **Don Kaye, 261-D Signs Road, Staten Island, NY 10314 USA**.

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REKORDZ

THE LEGEND LIVES ON

LYNYRD SKYNYRD: yeee haawww!. . . the South has risen again!

LYNYRD SKYNYRD
'Legend'
(MCA 42084 import)
KKKK½

YEEEEEE HAWWWWW – Lord have mercy, the South has risen again, get out your Konfederate flags, southern rock fans, coz Lynyrd Skynyrd are well and truly BACK IN THE SADDLE AGAIN!

Yep siree, from the ashes of the Rossington Collins Band, The Johnny Van Zant Band and the Artimus Pyle Band komes the 1987 Lynyrd Skynyrd, but let's not get too karried away. It is indeed true that the Southen Men are back on the road where they belong (and doing very well if *Billboard* is to be believed, playing 15,000 seaters!) but this here 'Legend' album *isn't* the new Lynyrd Skynyrd. Even so, it's still an essential purchase bekause seven of the nine tracks haven't been released before and the other two kuts were only ever released as B-sides, so the chances are you wouldn't have heard *them* either!

So what have we on offer here, Southern Fans? Well, krack open a bottle of Jack Daniel's (Ronnie Van Zant wouldn't have had it any other way!) and kick back while I waffle on. Well we kick off in true Suvern Style with 'Georgia Peaches', and straight away Ronnie's taking the 'Michael' out of Georgia gals, by saying they're *'Funny talkin' honky tonkin' Georgia Peaches'*. The music is typikally Skynyrd-like, chicken-skratch geetar all over the shop! Next up we have 'When You Got Good Friends', and the friends Ronnie sings about here are his fellow musicians, namely Charlie Daniels, Wet Willie, The Marshall Tucker Band, Merl Haggard, Waylon Jennings and Willie Nelson. The friendship doesn't stop there coz guesting on this kut we have Larry Jungstrom, Don Barnes and Steve Bookins from 38 Special, but Billy Powell kompletely steals the show here with some delightful tinkling on the ol' 'Joanna'! Other highlights on Side One inklude 'Four Walls Of Raiford', a lethal dose of 'Prisonhem' here folks, helped along with some mighty fine finger-pickin'-riffin' from Jeff Carlisi (also of 38 Special) and Gary Rossington. Side One kloses with an outtake from 'One More From The Road', the klassik double live album that was rekorded in 1976 at the Fox Theatre in Atlanta. The chosen track? Why it kould only be 'Simple Man' (Steffan Chirazi?) and a fine rendition it is too!

You've probably run out of Jack by now, so pop out to the off-licence for a top-up, while I flip her over, and here we are with 'Truck Drivin' Man', a REAL rocker and good drivin' music. 'One For The Sun' follows, and it's this song that made me knock a valuable half-'K' off my rating; it just doesn't sound like Skynyrd. For starters, Ronnie doesn't sing it, and sekondly it was penned by Steve Gains, who should stick to just playing guitar, coz the riffs are great, but the vocals are krying out for Ronnie's voice! The meisterwerk kloses with the two B-sides, namely 'Mr. Banker' and 'Take Your Time' – both bottle driers for sure! S**t, my Jack Daniel's has run out, but let's kross our fingers for a UK visit from the revamped Lynyrd Skynyrd soon, and I'm really looking forward to hearing their 'all new' album – WELKOME BACK YER' ALL!

XAVIER RUSSELL

HAYWIRE
'Don't Just Stand There'
(Attic Records LAT 1239 import)
KKKK

LAST YEAR'S debut LP by Canadian quintet Haywire had me floating about the house in a heady daze, laced as it was with a classy concoction of hard rock and pomp pop. A great band I thought, with an ear for the serious rocker as well as boasting the good looks and golden curls of a fress-faced chart band.

'Don't Just Stand There' follows hot on the heels of that wispy debut – except it's about two hundred times better! Conjuring up a mighty mish-mash of styles incorporating Glass Tiger, Corey Hart, Fleetwood Mac, Honeymoon Suite, Cutting Crew and all points inbetween, these four fancy fellas have gone for broke and ended up a million dollars better off.

First thing you notice is just how spiffing the production is. Handled by Brian Allen (brother of Bruce Allen, Loverboy's manager), their instruments have a funny habit of leaping out of the speakers and wacking you round the lobes just when you weren't expecting it. Better still is the way the softest songs always seem to have the heaviest of guitars pumping away in the foreground. It's a bit like listening to a record in 3-D, if the truth be known.

Frankly, there's tons of melody squashed into these grooves, whether it be massive harmonies or heavenly hooklines, and hitched up to Haywire's power-packed energy it can't fail to impress. Look out for Side Two, it'll rip a layer off your skin, in particular the impressive mid-paced raunch of 'Hard Reaction' and 'Separate Dreams'. Oh, and let's not forget the instant thrill of 'Dance Desire' if only for its infectious funky rhythm and incredible Michael Schenkerised guitar solo.

This is a good record alright and one that demonstrates quite clearly that North America is producing, against all the odds, 'baby acts' of a far greater calibre than the European, and in particular the UK market, can possibly provide. I know which side my bread is buttered, but do you?

DEREK OLIVER

HEART
'Dreamboat Annie'
(Capitol EMS 1277)
KK½

HEART
'Magazine'
(Capitol EMS 1278)
KK½

A COUPLE of 'Nice Price' re-releases, put out, doubtlessly, to cash in on Heart's current mega-success. Indeed, their revitalising 'Heart' album, followed by the success of 'Bad Animals' has created new and fervant interest in Heart. Gawd, they now even make the gossip columns of the tabloids!

So what relation do these albums bear to the megabuck band which is Heart today? In all honesty, very little. The trademark of Ann Wilson's stunning voice is, of course, omnipresent, and while the greatness is *there*, it isn't there *all* the time. She handles the various stages of 'Dreamboat Annie' (title track) with classic style, yet on '. . Annie's 'White Lightning And Wine'. . . well, it's hard to believe it's the same voice that sings 'Alone' so beautifully today.

'Magazine' was recorded two years after '. . . Annie', in 1978, and besides original Heart (who then were the Wilson sisters, Howard Leese, Michael Derosier, Steve Fossen and Roger Fisher) songs also features two covers, these being 'Without You' (breathtaking), and 'I've Got The Music In Me'.

Heart obviously knew their weaknesses even back then, as the self-penned songs on both these albums are pretty unspectacular, so covers must have seemed a worthwhile alternative. The use of outside writers on the last two albums, however, worked much better, binning every last chord of the painfully dated music which appears on these albums.

If you're a modern-day Heart fan, if you think 'If Looks Could Kill', 'Never' or 'Who Will You Run To' are 'The Business' you will be bitterly disappointed with these albums. They ain't rock/Metal, and I reckon we'll all be better off just hangin' around for the new one!

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BRUM BRUM BOYZ

THE REDBEARDS: on the ball

THE REDBEARDS
'Havin' A Ball'
(Receiver RRLP 108)
KKKK

YEEHAWW!! THEM good ol' boyzz, the Redbeards, have gorn an' blown into town from those wild midwests they call Birmingham, with red prairie dust up their noses and a song or two in their hearts. Ain't life grand?

Yup, an' these boyzz – Duke Delite (drums), Wild Hoss Maverick III (vocals/bass), Bud Weisman (geetar) an' Morton Pinkley (geetar/vocals) – sure have learnt a thing or two about havin' a ball.

They crank those good ol' axes up to 'ZZ', wedge ceegars firmly in Clint-like lips, slide on the cheap shades and slip their asses into boogie gear.

They stick a well-aimed cowboy boot up a few cover versions' jacksies; Glitter's 'Didn't Know I Loved You (Till I Saw You Rock 'N' Roll)'; Slade's 'Gudbye T' Jane' and the Beatles 'Saw Her Standin' There', an' they all sound just fine to stomp around a party to.

But I reckon the 'Beards don't really start to smoke until they're crankin' out their own compositions. They preen their geetars to a hard an' dirty edge an' let fly on 'His Car Won't Start' an' 'Poker With The Boys'; pick out country blues on 'Please Don't Go'; an' hit a slow groove on 'One Love Man'.

Their humour walks just the right line along subtle understatement, and their sincere love of the music pervades the album. Me? I'm just havin' a ball. The Business.

JON HOTTEN

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WHIPLASH
'Ticket to Mayhem'
(Roadrunner RR9596)
KKKK½

When Mark Putterford reviewed Whiplash's debut LP, 'Power And Pain', way back in *K!* 118 he was merciless, and unfairly so, calling them noise when they had far more to offer. It's well known that Putterford isn't fond of Thrash at all, so what else could have been expected?

The point is that Whiplash are a damn good band, and their second offering might just surprise detractors and even hardcore fans.

While 'PAP' was largely a Speed-orientated exercise, 'Ticket To Mayhem' concentrates more on progressive songwriting, variation and intricacy in the rhythms, and the excellent guitar work of axeman/vocalist/songwriter Tony Portaro.

Not that there isn't Speed here; there's the blurred 'Snake Pit', whizzing by like an out-of-control rollercoaster, as well as the slightly slower but straightforward 'Respect The Dead' and 'Burning Of Atlanta'. But the rest of the album is highlighted by offbeat timing ('Drowning In Torment'), quick-draw changes ('Walk The Plank'), and even – gasp – a ballad! 'Last Nail In The Coffin' is the tune, and it's a fully fledged, hard-edged ballad, reminiscent of 'Fade To Black', even down to Portaro's Hetfield-inspired vocals. This isn't an imitation, though; the song stands on its own, and I wonder how the Thrashers out there will react to it.

'Spiral Of Violence' is also refreshing, a slow grinder with a classical guitar intro and break. This, and the monster riffs that pervade the album, signify that Portaro is one of the most original fretsmen working in Thrash, with a style and delivery all his own.

As for the other members of the trio, bassist Tony Bono runs a tight ship and fills in the gaps well, while new drummer Joey Cangilosi (who replaced Tony Scaglione when the latter did his Slayer stint) is a real find.

He slams the skins powerfully, and check out his superb double bass pounding on the aforementioned 'Burning . . .' and 'Spiral . . .'

The production by Dan Johnson is a vast improvement over the first album, and overall Whiplash should be applauded for not repeating a formula.

For my money, 'Ticket To Mayhem' is one of the best, most original Thrash releases of this year.

DON KAYE

VARIOUS ARTISTS
'Hearts Of Fire'
(CBS 460001)
KKK

I'VE SAID it before and I'm about to say it again: why do we have to have a soundtrack album for just about every movie that hits the screens, regardless of whether the 'music' on the album is actually any good? The fact that soundtrack albums invariably contain such diverse songs and styles that it's unlikely that more than a small portion of it will appeal to any one person is another aspect that galls me.

'Hearts Of Fire' is no exception. On the one hand there's the good stuff – a clutch of songs sung by Fiona, whose voice I admit to not liking on most of her past material, but who I now find to have a powerful and not at all unappealing vocal. The title track (just released as a single), along with 'Good Times Roll' and, particularly, 'I'm In It For Love' are definite highlights of the album as well as presenting Fiona in (for me) a new light as a stylish, engaging singer.

On the other hand there's the poor stuff – including a couple of simply uninteresting Dylan songs, of which 'Had A Dream' sounded like it took only minutes to record and even less to write. The 'bad stuff' also includes a particular pig's ear in 'Tainted Love', Soft Cell's dreary old hit, featuring (?) a most appalling vocal from big-screen heart-throb Rupert Everett.

That Everett was allowed to sing in the movie was a mistake (that he's one of its 'stars' obviously carried some weight), but having his voice on the soundtrack album is a crime.

The *most* appealing aspect of this album, though, is the guitar playing, which puts a high-gloss finish on the already shining performances that make up the aforementioned good stuff, the most notable being the superb licks slotted into Dylan's 'The Usual' (that I suspect are played by Eric Clapton) and some aggressive chords that underpin the up-tempo 'Hair Of The Dog'. Apart from Clapton, other guitarists credited with playing on songs from the film are Ron Wood and Clem Clempson, and I wouldn't care to speculate further as to who supplies what.

Given the diversity of the songs, I couldn't recommend anyone to buy 'Hearts Of Fire'. But as some of the tracks deserve your attention it's as good an incentive as I can think of for breaking the law by borrowing the album and taping the ones that matter. (Course, I'm not suggesting for a *moment* that you do such a thing!)

PAUL HENDERSON

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KERRANG! LIVEWIRE

ALLAN HOLDSWORTH
'Sand'
(Relativity Records 88561 import)
KKKK

HE'S NO slowhand, that's for sure. Holdsworth, the man with the fastest fingers this side of Peter Cronin counting his weekly wages, is back with yet another dose of cultured musical mayhem that frankly defies careful criticism.

Yup, how do you go about telling the world's fastest, most obtuse guitarist that he is at times a little tedious? Simply you don't!

True to fine tradition Allan Holdsworth crushes all sense of fault-finding with a mind-mincing selection of musical masterpieces that generally go where no guitarist has rambled before – except himself, that is. Up and down that rosewood neck like a squirrel climbing a grease pole, the man's talent is breathtaking and immense – fingers flying in all directions, bizarre chords bouncing around the living room, and enough hammer-ons to make a panel beater seem positively lazy!

Six tracks in all, none of which feature vocals, criss-crossing a variety of styles, starting and ending for the most part in utterly radical minor keys and terrifically complex timings. It's jazz-rock alright with the emphasis firmly on jazz, although Holdsworth's axe attack certainly kicks up the Metal dust. Witness the tremendous synthaxe solo which erupts out of the swiftly paced track 'Pud Wud' (strange title, stranger solo!).

Musical perfection, not that we expected otherwise, and well in tune (tee hee!) with previous releases, although not as dissonant as, say, 1985's tremendous 'Metal Fatigue' platter. Definitely one for discerning guitarists amongst us, I think.

DEREK OLIVER

WHITECROSS
'Whitecross'
(Pure Metal Records SPLN 7900 import)
KKKK

GOOD GOD! Another Christian Heavy Metal band! Yup, wallowing firmly in the big splash caused by Stryper, Blood Good, Barren Cross, Prophet and (pant! pant!) Idle Cure comes the most impressive of 'em all. Y'see, without a shadow of a doubt, hand on the Bible and all that tosh, I reckon Whitecross are the best of the bunch and there's plenty on this album to prove it.

Zooming out of the tweeters with a razor-slashing production that'd do Kiss a favour or two is a fire-fighting four-man outfit that could easily, if they were allowed, cross over into the mainstream rock 'n' roll circus and make a mint, just like Stryper. What we have here is solid, hard-hitting heavy rock, lead-free Metal pinched straight from Ozzy or Dio, and melody like you've never heard before taken directly from the gorgeous grind of Dokken and, more succinctly, Ratt.

Oh alright, I'll admit it, Whitecross – love that name! – are actually considerably better than America's greatest white hopes. It's not that I'm knocking those Yank bands who play kranky Metal, but when you get a band like Whitecross who mean nothing to nobody yet write better songs and play far harder it certainly makes you wonder.

Don't fret about the lyrical content, it ain't *all* that smarmy Stryper 'save me' fodder; indeed, on some tracks you've got to dig pretty deep to uncover the God-rock angle, and in my book that's a pretty smart move. Mind you, once Whitecross lunge into one of their toons, cranking the volume up to distortion level, the lyrics are the last thing you'll want to worry about!

Thumbs-up for guitar man Rex Carroll (ex-Fierce Heart, classy melodic rockers signed to the Mirage label in the US and Polydor over here), whose fretboard burn-ups are utterly amazing and completely awesome. Talk about showing Eddie Van Halen a thing or two, this geezer could even put a dunce's cap on Jeff Beck!

I can't recommend this album highly enough – it's got everything you'll want and a heck of a lot more besides. . . even a Yes pastiche! Check out the cut 'You're Mine' and tell me that ain't Jon Anderson's voice! Fun? You betcha!

DEREK OLIVER

CARNIVORE
'Retaliation'
(Roadrunner RR9597)
KKK

I NEVER quite got into this band, Carnivore. Although they're Brooklyn-based and I've seen 'em numerous times, they never impressed me. I think the problem was that Carnivore were always hopping on someone else's bandwagon. When Manowar were popular, they were a poor man's Manowar; when Thrash Metal started to break, they switched on the speed; when Hardcore became big, bassist/singer/songwriter Petrus Steele sang lame-brained patriotic lyrics and shaved his long locks.

Carnivore will probably be also-rans for the rest of their career, but I'll honestly admit that there is some good stuff on their second album, 'Retaliation'. Although the Manowar element is gone, there's still a lot of trendy Hardcore on this disc, but there's some fairly original sludge Metal that tips the hat to Sabbath but is a lot of fun to listen to.

After opening with the sounds of someone being violently ill, Pete and the boys launch into 'Angry Neurotic Catholics', which has some nasty, pointed lyrics and menacingly heavy riffs. 'SMD' is next (you can figure out what that stands for yourself), which is just silly Carnivore.

That's the way it goes for the whole album: dumb Punk one minute and truly heavy yet frantic Metal the next. I have nothing against Hardcore except when it's done in such clichéd fashion as here, and with stupid lyrics like *"Jesus Hitler, Adolf Christ/Is this the Second Coming/Or the Fourth Reich?"* or *"You can hate who you want/So let's start bustin' heads"* (from 'Race War'). Pete also tells us not to *"F**k with the Eagle"* (in 'USA for USA'). I wonder exactly what his sentiments on racial equality are.

Still, as I said, there's some wonderfully heavy, grinding music here, along with the odd bit of melody and Pete's honestly chilling vocal delivery. If he would give up the cheesy Hardcore and the equally cheesy lyrics I would like this band better.

DON KAYE

MOTTEK
'Riot'
(Starving Missile 037)
K

MOTTEK IS a Polish word meaning 'subtle'. Obviously a bit of reverse psychology going on here because this lot are about as subtle as Cyril Smith dancing 'The Sugar Plum Fairy'.

Listening to 'Riot' from start to finish is an exercise in pain. Imagine standing next to two angry German people whilst they shout alternately in each ear, expounding dodgy student political theory in pidgin English.

While they are doing this, imagine someone else imitating a dentist's drill entering a root canal on a barely tuned guitar, and you'll have a rough idea of how I'm feeling as 'Riot' spews forth from my speakers.

For a laugh I pick up the cover, which has a picture on it of three alligators dressed in togas smashing up a miniature city. Some people have strange ideas. . .

JON HOTTEN

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TILT
'Ride The Tiger'
(T-Mac UEZLP 2001)
KKKK

OK, SO you've all been a-whinging and a-wailin' about the lack of decent young British bands. Well now, my dears, you're gonna have to eat your ludicrous words. May I present . . . TILT.

Yeah, Tilt (*not* to be confused with the soft drink of a similar name), five guyz who have produced an exceptional debut of classic-type Brit-rock, the sort of stuff you thought had been lost forever.

Admittedly, I have one itsy bitsy complaint: I ain't too enamoured of 'Dark Heart', as it seems somewhat out of place alongside the lively songs surrounding it – but it might grow on me!

Besides that, we definitely have a 'lie back and enjoy' situation . . .

Vocalist David Montgomery has an individual style which suits Tilt well, and comes across best in 'Six String Tease' and the wonderfully almost-glam 'Red Handed', which at the moment is my favourite track on the ole pancake.

All 'round, the band appear competent, not just churning out recycled Maiden etc., but actually proving innovative on more than one occasion.

Besides this, they can actually play as well (shock horror). Guitarists Richie Poray and Lance Barrington work together very well, and only rarely do they sound like they need their plugs yanking out (pardon?!). There's certainly no danger of that on 'Bedlam Rocks' though, as ole Richie lead his digits a merry dance up and down the fretboard.

In all, an album which should warrant some serious attention from fans, record companies, and press alike. So you lot out there can shurrup complainin' about Yankee glamsters, grab a fiver, and buy 'Ride The Tiger'. You won't be disappointed.

ALISON JOY

VARIOUS ARTISTS
'Proyecto Dos'
(Escuadron Metalico import)
K

GEHENNA
'En Busca Del Valle De Gehenna'
(Escuadron Metalico import)
KKK

MEXI-MOSH! Yup, you can believe your eyes, the first wave of Mexican Heavy Metal is upon us!

Well, it's more of a ripple than a wave really. With all due credit to the Escuadron Metalico organisation, their 'Proyecto Dos' collection is, to steal a phrase from the Boot Boy, a pile of crap.

Gog (yes Gog) are probably the worst band ever, closely followed by Alucard (which spells Dracula backwards, incidentally) and Cuero Y Metal. Abaddon, obviously named after that folk hero of Black Metal, probably never quite scale the heights of 'musicality' reached by Venom. All of this is encased in a sleeve that depicts a stone anvil about to crush a strawberry.

are a different kettle of enchilladas.

Considering all of 'En Busca Del Valle De Gehenna' is in Spanish (get away!), it's a surprisingly sophisticated and enjoyable listen. José E. Avila's voice is pure and powerful, a wetback version of Dio perhaps, and he's well backed up by a band with a fair grasp of the traditional HM genre.

'Buscando', in particular, is a fine tune, and all in all they show more promise than a few British bands I could mention. Keep bashing away lads.

As yet Mexi-Metal is neither hotter than a chilli-pepper nor faster than Speedy Gonzales, but I'm not laughing quite as loudly as I was. Hey, Gringo. Wanna buy an album?

JON HOTTEN

GENE LOVES JEZEBEL
'The House Of Dolls'
(Beggars Banquet BEGA 87)
KKKK½

A HAUNTING brilliance pervades the work of a team who actually have something new to offer. Essentially they are a rock band, with the superb guitar work of James Stevenson fulfilling all the early promise he showed when he was part of the last incarnation of Generation X.

But Gene, and indeed Jezebel, rise above the set patterns of rock convention. They eschew that frantic panic to impress public and industry that plagues the average and nondescript, and arrive among us fresh, confident and wholly relaxed about their concept.

With songs like 'Gorgeous' and the irresistible 'The Motion Of Love' (released as a single), they float onto a higher spiritual plane. Quite simply, they *think* about what they are doing.

A good example is the understated vocal entrance made by Michael Aston on the first bars of 'The Motion. . . '. The guitar subsides and Aston intones in his frail but sensuous tones: 'I want some pleasure. . .' Faint whoops permeate this piece and crop up in disconcertingly eerie fashion throughout the mirrored halls of their songs.

Chris Bell's firm drums wedded to Peter Rizzo's probing bass provide the rhythmic guts, while James and twins Jay and Michael Aston create the essence of the band's appeal, by contrasting chiming guitar with fragile vocals.

The restraint of a ballad like 'Every Door' may be rejected, nay even scorned, by those who thirst for violence and mayhem, but those with the time and inclination to reflect upon and appreciate the band's capacity for subtlety will be richly rewarded.

When the band turn up the heat, as on 'Twenty Killer Hurts', then doth the mighty Stevenson burn down his guitar and the drums do pound.

On later albums they might well feel the need to introduce brighter moods and blunter language. But that would only destroy the delicate balance they have achieved here.

An exceptional piece of artistry by a band destined for greatness.

CHRIS WELCH

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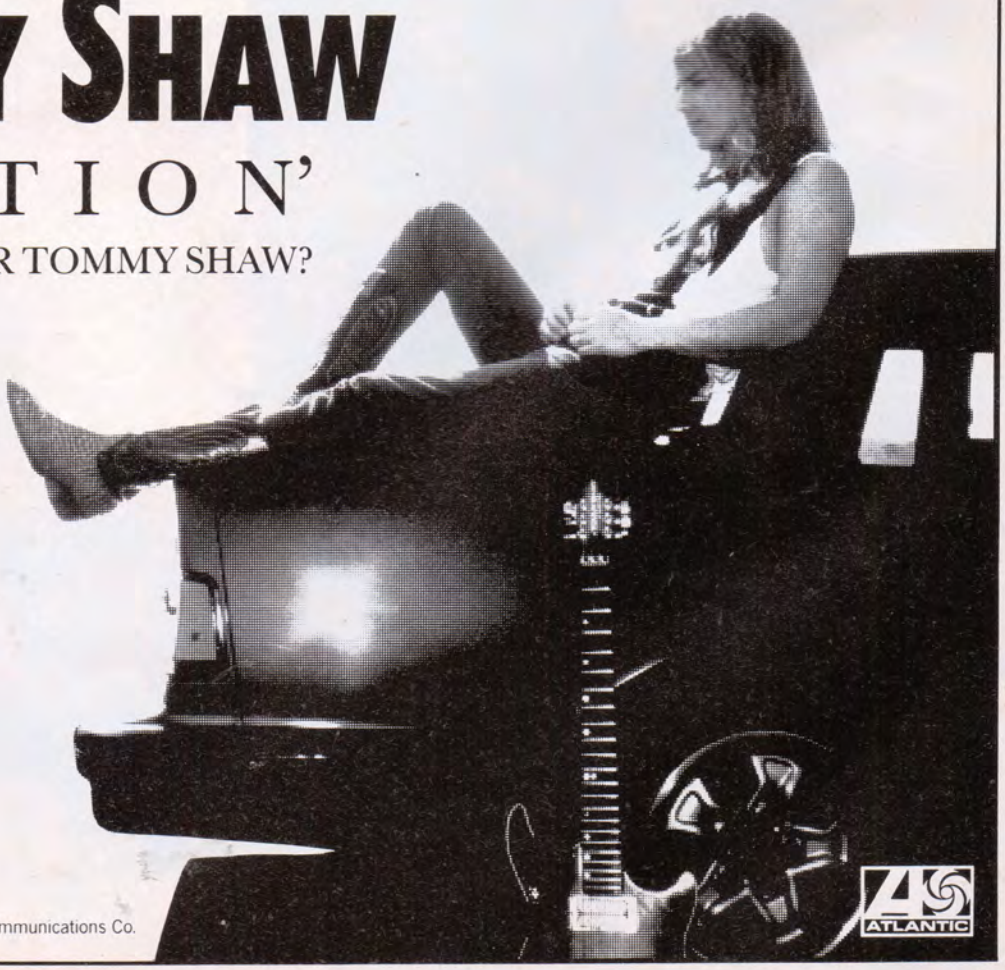

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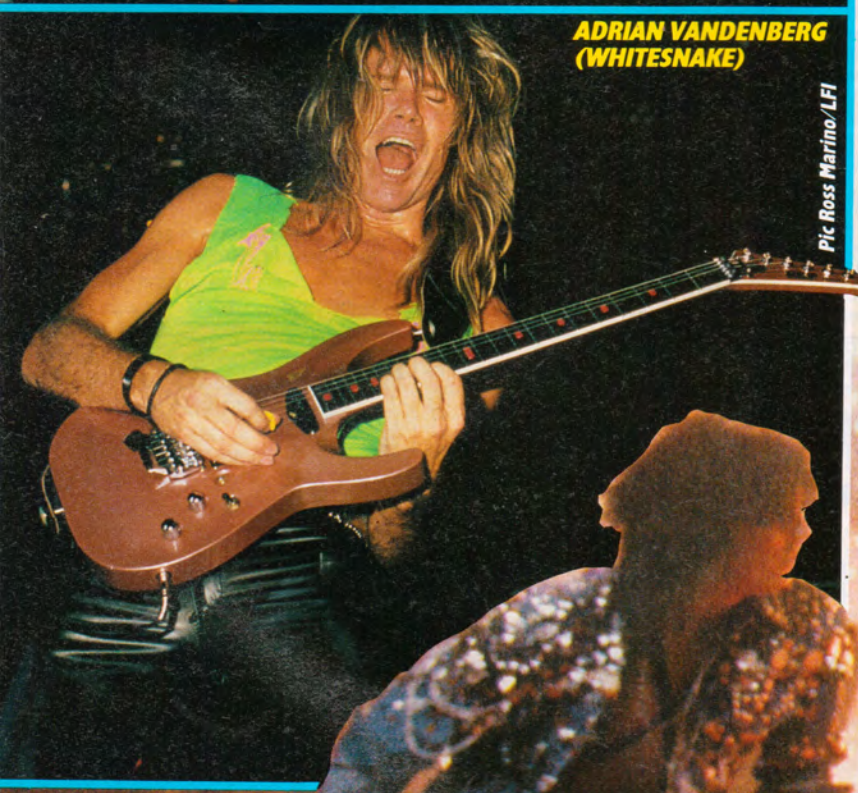

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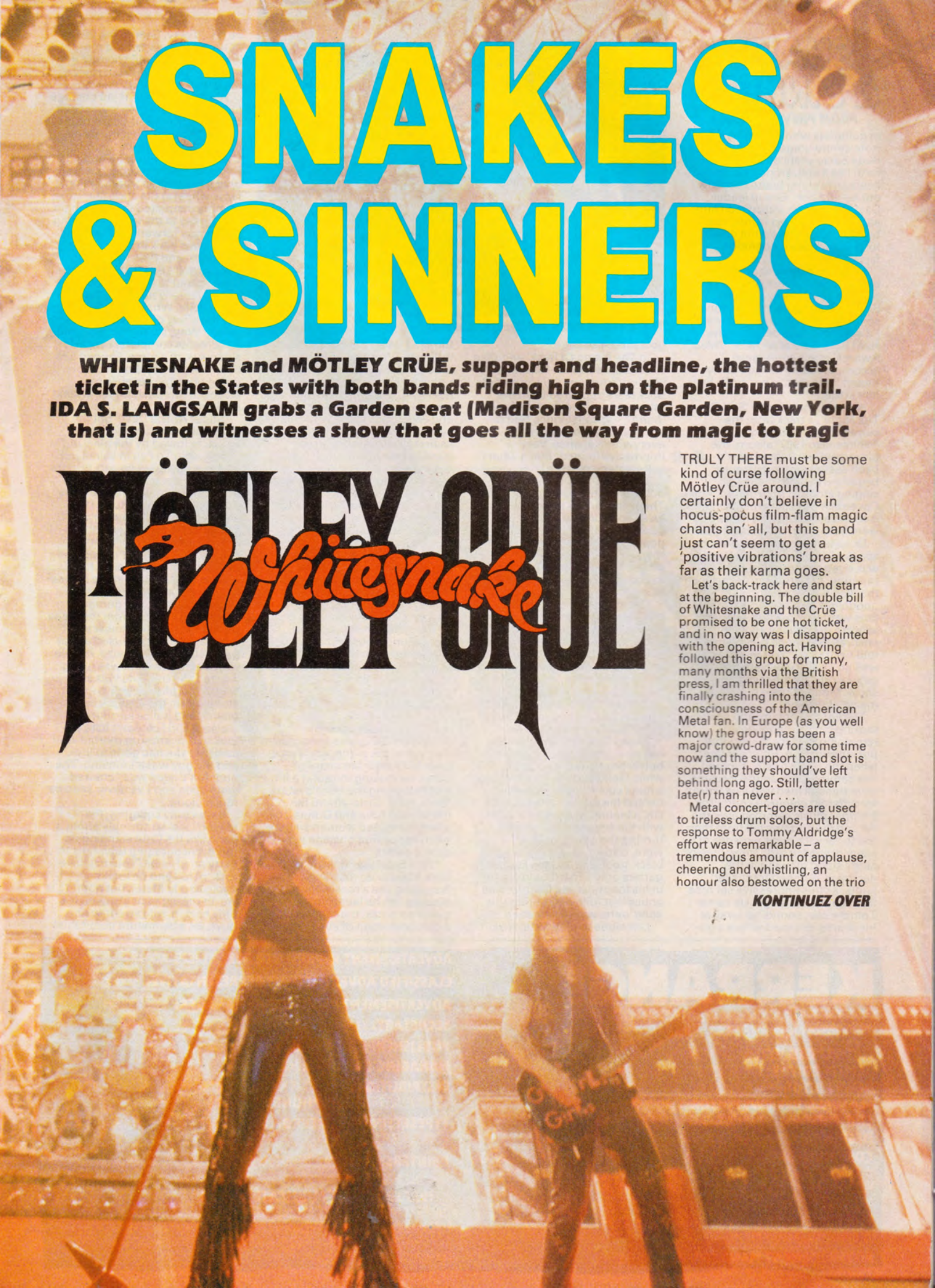
SNAKES & SINNERS

WHITESNAKE and MÖTLEY CRÜE, support and headline, the hottest ticket in the States with both bands riding high on the platinum trail. IDA S. LANGSAM grabs a Garden seat (Madison Square Garden, New York, that is) and witnesses a show that goes all the way from magic to tragic

MÖTLEY CRÜE
Whitesnake



TRULY THERE must be some kind of curse following Mötley Crüe around. I certainly don't believe in hocus-pocus film-flam magic chants an' all, but this band just can't seem to get a 'positive vibrations' break as far as their karma goes.

Let's back-track here and start at the beginning. The double bill of Whitesnake and the Crüe promised to be one hot ticket, and in no way was I disappointed with the opening act. Having followed this group for many, many months via the British press, I am thrilled that they are finally crashing into the consciousness of the American Metal fan. In Europe (as you well know) the group has been a major crowd-draw for some time now and the support band slot is something they should've left behind long ago. Still, better late(r) than never . . .

Metal concert-goers are used to tireless drum solos, but the response to Tommy Aldridge's effort was remarkable – a tremendous amount of applause, cheering and whistling, an honour also bestowed on the trio

KONTINUEZ OVER

SNAKES & SINNERS

FROM PREVIOUZ PAGE

of guitarists who celebrated life from centre-stage. Bass player Rudy Sarzo pranced back and forth like a colt, kicking up his heels as his long blond hair flew out behind him. Group leader David Coverdale introduced him as "the best import from Cuba", but why limit it? He's hot enough for a *worldwide* recognition factor!

From my distant spot in the cheap seats, Coverdale was very reminiscent of early Led Zep Robert Plant: pure sex 'n' raunch, so unlike the nattily-attired man I'd seen just days before at the Hard Rock Café at an MTV 'Video Awards' press conference, accompanied by fiancé Tawny Kitaen. This man is hot stuff; hear him sizzle.

When he introduced 'Still Of The Night', a track from the current triple platinum, 'Whitesnake 1987' album, the place erupted. People who'd been seated jumped up and began gyrating to the music, singing along at full volume. And Coverdale's vocal aerobics made it sound as though the notes were being torn out of his throat.

Despite having no stage set to speak of, the audience's attention was rivetted throughout. After the song, Coverdale graciously thanked the crowd and said goodnight. It was obvious the fans wanted more, but opening acts are not usually allowed encores. Someone behind me told his friend, "You might as well go home now because it gets boring for the rest of the show. Mötley Crüe – huh! Wake me up at the end!"

The lights went up, and a tacky-looking curtain came down, remaining in place throughout the intermission. However later, when the lights finally dimmed, this same curtain suddenly came alive transformed into a backdrop for different coloured spotlights. Stripper music came on over the PA and the curtains fell from their rod to reveal a huge expanse of a stage draped in red. Three tiers of amps stood glowing in the darkness, outlined by chaser lights, as this impressive set rose from below the stage. Up came Tommy Lee, pounding away at his drums, encased within a go-go dancer-like cage.

THE CRÜE'S MICK MARS: still learning?

'In The Name Of Rock' engulfed the arena as bassist Nikki Sixx shot out from one side, guitarist Mick Mars appeared from the other and – to the sound of a loud '*bang!*' – vocalist Vince Neil ran out from nowhere and was everywhere at once. Very impressive indeed; that's what I call a grand entrance!

'Live Wire' was up next, and boy were there some great lights! The amps turned the place into an airport runway with thousands of blinking lights popping off at random here, there, all over the place. The aforementioned sceptic behind me could even be heard singing along!

'Dancing On Glass' was complemented by two bleached-blonde, barely-clad female singers gyrating in patterns that anyone less physically fit would crack a spine over. If you bothered to listen, you could hear that these women (dubbed 'Nikki's Nasty Habits') had really great voices, hitting every one of those soulful notes right on.

'Looks That Kill' engulfed the hall next, punctuated by atom bomb-bright flashes of pyro, while 'Ten Seconds To Love' saw a huge cut-out being lowered behind the drums. The cut-out? Oh, a blonde woman (of course) with her back to the audience, turning the other cheek, as it were, clad in a black G-string, black stockings and the kind of garters only a man could create in his foremost sex fantasy. The antics that followed during this song were, well, *interesting*.

Left alone to play bass, Nikki tumbled down the slanted stage, rolling over and over until he reached the front; but it was rather embarrassing to watch the now-returned Vince passing around a bottle of Jack Daniel's and encouraging the crowd to yell out "F**kin' down that shit!" as first Nikki, then Tommy, guzzled from the bottle. I mean, did anyone really believe there was anything but water in there? It seems disgustingly irresponsible in today's age to encourage fans to drink themselves into oblivion – especially in light of what happened at the end of the show (read on). Fun is fun, but haven't we seen enough assholes take this lunacy too far?

'Red Hot' had some good effects – flares shooting up about 20 feet (shades of Kiss!) and more thunderous crashes of light and sound – while 'Home Sweet Home' began with 80 per cent of the crowd holding up lighted matches, though obviously not all could stand the heat, and the number of 'torch bearers' dwindled towards the end of the song. Tommy opened and closed the tune at the piano, and Vince gave MTV their fair share of credit for making the song a hit. After plugging the band's latest 'Girls, Girls, Girls' album he introduced Amy and Donna, the aforementioned women singers, who reappeared onstage wearing denim outfits.

'Wild Side' was the cue for Mick Mars to do his thing. Sounding like a rocket ship blasting off, he launched into a guitar solo – or, more accurately, a demonstration of every effect he could play. Seeing me taking notes, the fellow behind me leaned forward and shouted into my ear: "Be kind in your review, Mick *is* still *learning!*"

The band reassembled onstage for a short while then it was time for the much-talked-about drum spotlight dance. First the stage opened up, like an earthquake site, and the drum cage moved forward; then the cage rose up until it resembled a carriage on a ferris wheel at the state fair; next, Tommy instructed the cage to tilt 90 degrees to the left, then swing all the way forward and around until it was back in its original position – and then (gasp!) go *backwards*! Lee must have been super-glued to his seat and the drums literally nailed to the floor of the cage. What do you do to top the effect of playing upside-down? Why, swing the cage and its contents completely around sideways, of course. I hoped Lee hadn't eaten any dinner before going onstage, because he stayed in this position for at least a minute!

'Shout At The Devil' got the crowd clapping and bopping again, followed by the pleasing 'Too Young To Fall in Love/Lust', words substituted as appropriate. However, just as the Crüe were going into 'Smokin' In The Boys Room', the event I alluded to earlier occured. A young man sitting in the top tier just above my head either fell, tripped or was pushed over the railing and landed *splat*!, face down, head first on the concrete stairs inches from my seat. While it must be said that all this was going on much too far away from the stage for the band to ever know what was happening, it caused a near panic attack where I was. People ran over to see what was going on, and all I could do was stare at this pair of lifeless legs lying stone-still in the aisle. Security guards and police surrounded the area and I couldn't bare to look. A braver/more morbid soul said that she *had* gone to look and the guy wasn't moving. The poor fan's head was "cracked wide open and I've never seen so much blood."

It was truly sobering, the reason I feel so strongly about a band like the Crüe standing up there, encouraging their fans to party at *any* cost. You may love rock 'n' roll and be totally dedicated to Metal, but nothing is worth risking your life over. It's only rock 'n' roll, so come on guys, let's be mature about this!

KERRANG!

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SHRAPNEL

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■ ***TILT*** *HAVE just released an album titled* ***'Ride The Tiger'*** *through T-Mac label, with distribution by PRT (see review page 21). Produced by* ***Ian Richardson*** *at Village Recorders in Dagenham, it has the following track listing:*

Side One: ***'Ride The Tiger', 'Jumping The Gun', 'Blood And Sand', 'Six String Tease'*** *and* ***'Bedlam Rocks'.***

Side Two: ***'One Night Wanda', 'Wayward Child', 'Dark Heart', 'Red Handed'*** *and* ***'Mayday'.***

The band's line-up is (above, from left): ***Richie Poray*** *(lead guitar),* ***Mark Davidoff*** *(drums),* ***David Montgomery*** *(lead vocals),* ***Lance Barrington*** *(rhythm guitar) and* ***Tony Gopaul*** *(bass backing vocals).*

■ *LOS ANGELES band* ***St. Valentine*** *(above) have just recorded five songs with* ***Vinnie Vincent Invasion*** *bassist* ***Dana Strum*** *acting as producer. These were cut at Baby O' Studios in Hollywood and are as follows:* ***'I Need You', 'Take Me Away', 'Chances', 'I Want It, She's Got It'*** *and* ***'Hard Days, Long Nights'.***

The band's line-up is ***Scott Thomas Richards*** *(lead vocals),* ***Rusty Shinkle*** *(guitar/vocals),* ***Marc Simon*** *(bass/vocals),* ***Chris Lorentzen*** *(drums) and* ***Mark Clark*** *(keyboards/vocals). In addition to the members of the group, a number of special guests were brought into the studio to add backing vocals. These include* ***Mark Slaughter*** *(Vinnie Vincent Invasion) and* ***Jeff Scott Soto*** *(ex-****Yngwie J. Malmsteen's Rising Force****). As yet, no deal has been signed by the quintet.*

■ ***HUEY LEWIS AND THE NEWS*** *(lead vocalist* ***Huey Lewis*** *pictured above) have just released a new single on the Chrysalis label. Available in seven inch/12" formats, both feature* ***'Bad Is Bad'*** *on the A-side, with the* ***Phil Lynott*** *song* ***'Tattoo (Giving It All Up For Love)'*** *(originally on Lynott's 1980 solo album* ***'Solo In Soho'****) on the flip. The 12" version contains* ***'Doin' It (All For My Baby)'*** *and* ***'Back In Time'****. For review, see page 39.*

The San Franciscan band are currently working on a new album, which should be out early next year.

■ ***ALMOST HUMAN****, from South Australia, release a single titled* ***'Hold On'*** *(with* ***'Shadows Of Fear'*** *and* ***'Death Warmed Up'*** *on the flip) through the Modern Records label on October 30. For further information write to:* ***Almost Human Management, PO Box 89, Prospect 5082, Australia.***

The band are pictured above (from left): ***Damien Kelly*** *(lead vocals),* ***Michael Dryden/David Kennedy*** *(guitar),* ***Luis Saez-Sanches*** *(bass/vocals) and* ***Howard Kehl*** *(drums).*

■ **RUSH** WILL issue a new single, **'Time Stand Still'**, through the Vertigo label on October 26.

Available in seven inch /12"/12" picture disc, the latter pair of formats will contain previously unreleased live tracks.

■ **BLACK 'N BLUE** will issue their latest album, **'In Heat'**, through the Geffen label in the US during January. For full details, see Mayhem issue 156.

■ MCA HAVE just issued the latest, self-titled album from **Keel**. For review see issue 149. And Vertigo have just released **'Wired Up'**, the latest album from **Jeff Paris**. For review see issue 154.

■ LIVERPOOL BAND **Torino** have signed a deal with FM/Revolver Records.

HEAD, from Bristol, are currently supporting **Bad News** on their ongoing UK tour, the remaining dates for which are: Leicester Polytechnic October 21, Loughborough University 22, Hanley Victoria Hall 23, Edinburgh Playhouse 24, Newcastle-Upon-Tyne City Hall 25, Manchester Apollo 26, Sheffield City Hall 27, Nottingham Concert Hall 28, Bradford St. George's Hall 29, Poole Arts Centre 30, Exeter University 31, Birmingham Hippodrome November 1, Portsmouth Guildhall 2, Cardiff, St. David's Hall 3, Bristol Colston Hall 4, Hammersmith Odeon 5.

■ ANY FANS interested in travelling from Glasgow to the **Celtic Frost/ Kreator** show at the Newcastle-Upon-Tyne City Hall on October 28 might be interested to know that there will be a bus running to the venue. Further information is available by calling **Richard Thompson** on: **041-772 3653**. Alternatively you can call into **23rd Precinct Record Shop** in **Bath Street, Glasgow** and ask for **Colette**.

Tickets are priced at £17 and this includes both return travel and a ticket for the show itself.

■ **DOKKEN** WILL release their new album, **'Back For The Attack'**, through the Elektra label in the UK on November 9. For further details see Mayhem last issue.

VIRUS will be supporting **Celtic Frost** and **Kreator** on all their British dates, which are as follows: Birmingham Powerhouse October 25, Newcastle-Upon-Tyne City Hall 26, Nottingham Rock City 27, Cardiff Ritzy 28, Manchester Apollo 30, Hammersmith Odeon 31.

The band's debut album, **'Pray For War'**, has just been issued by MetalWorks.

■ LONDON BAND **Barretta** are still seeking a suitable lead vocalist. Interested parties should phone **Viv Cooper** on: **0293 34644**.

■ FRENCH BAND **Squealer** are currently searching for a new record label and producer to work with them on their new album titled **'What You Gonna Do'**. Interested parties should write to: **Squealer Management Force, Eddy Bonin, 6 rue Villes Batard, 44117, St. Andre-des-Eaux, France.**

The band's line-up is **Laurent Lachater** (guitar), **Jean Marc Delalande** (bass), **Pascal Bailly** (lead vocals), **Yann Chamberlain** (guitar) and **Roland Girard** (drums).

■ METAL HAVOC Recordings are currently seeking HM/AOR bands to appear on a new compilation album. Interested parties should write to: **39 Lugg View, Presteigne, Powys, Wales.**

■ EAST SUSSEX band **Marzz** are currently seeking a suitable drummer to replace **Kevin Roff**. Interested parties should phone: **089 288 3173.**

The group have just recruited guitarist/vocalist **David Sanderson** (ex-**Orient Excess** and **Boff Brothers, Inc**). He joins **Mark Dyer** (lead guitar) and **Robin Jugg** (bass/keyboards/ vocals).

■ **THE NAPPY RASH HEAVY ROCK DISCO** will be appearing monthly at the Gillingham Southern Belle every second and fourth Sunday lunchtime.

■ WIGAN THRASH band **Morbid Decimation** are currently working on a new six-track demo titled **'Temple Of Death'**. The band's line-up is **Anthony Hobman** (bass/vocals), **Tommy Churchill** (guitar), **Kevin Patterson** (guitar) and **Derek Willis** (drums).

■ AUSTRALIAN BAND **Assasin** have now changed their name to **Rayker.**

■ **AGNOSTIC FRONT** issue a new album titled **'Liberty And Justice For . . .'** through the Under One Flag label on October 26.

■ A NEW band has just been formed in Florida called **Lady Sabre**. The band's: line-up is **Sandra Thomas** (lead vocals/keyboards/acoustic guitar), **Chris Warren** (lead guitar), **Dave 'Caveman' Todd** (drums) and **T.I.P.** (bass).

They have just released a demo titled **'Under A Strange Spell'**, which includes the following tracks: **'Strange Spell', 'Fangs & Claws', 'Lover's Kiss', 'My Love For You', 'Screamin'', 'At The End Of Time', 'Your Love Is A Deadly Weapon', 'Moon Song', 'Shelter', 'Do You See Me?', 'Outta Control', 'In Need Of Your Heart', 'Time To Gather', 'Total Eclipse'** and **'African Origin'**.

For further information write to: **PO Box 1323, Delray Beach, Florida 33447-1323, USA.** Tel: **0101 305 734 4657/732 7420.**

■ THE FIRST issue of *Outraged* fanzine is now available at a price of $2.50 (outside the US)/$1.50 (inside the US). Copies are purchasable from: **Tim Maher, PO Box 3547, Lantana, Florida 33465-3547, USA.** This edition features articles on **Nuclear Assault, Black Uniforms, Doomwatch, Leeway, Kraze** and **Lady Sabre.**

■ NEWLY-FORMED Birmingham Thrash/Hardcore band **Adversary** have just begun work on their debut demo. Titled **'Front Room Frash'** this will feature the following tracks: **'DG – Go Kick A Bucket', 'Prostitute', 'Yoghurt'** and **'Lousey Fly'.**

The band's line-up is **Crowbar** (lead vocals), **Stork** (bass), **Mikey** (guitar) and **Boss** (drums).

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■ *SWEDISH BAND* ***Red Baron*** *(pictured above) have just released a four-track EP through WEA Records in Sweden. Titled* ***'Rock 'N' Roll Power'*** *it was engineered and mixed by* ***Per Blom*** *and has the following track listing:* ***'Rock 'N' Roll Power', 'Strike A Bad Patch', 'Razamanaz'*** *(originally recorded by* ***Nazareth****), and* ***'Fool's Gold'****. Copies are available at a price of £6 (incl. p&p, please send International Money Orders only) from the following address:* ***Manfred Productions, Gastrikegatan 7, og S-113 34, Stockholm, Sweden.***

The band's line-up is ***Michael Green*** *(drums),* ***Mats Jonason/Jan Peterson*** *(guitar),* ***Mats Melin*** *(lead vocals) and* ***Eric Birchisle*** *(bass).*

■ EDINBURGH BAND **Sudden Comfort** have just released a three-track demo titled **'Compulsory Purchase'**. Produced by **RAF** main man **Dave Valentine** at Heartbeat Studios it features the following songs: **'Compulsory Purchase', 'Surge Of Power'** and **'Sudden Comfort'**.

This is available at a price of £2 (incl. p&p) from: **Comfortable Promotions, c/o Neil Clark, 21 Hunterfield Rd., Gorebridge, Midlothian EH23 4TP.**

■ **CLOVEN HOOF** have now signed a deal with FM/Revolver Records and are expected to begin work on their third album, **'Dominator'**, at Stanway Studios in The Midlands during December.

The band have just recruited former **Tredegar** guitarist **Andy Wood**.

■ THE FIFTH issue of fanzine *The Organ* is now available at a price of 70p (incl. p&p) from: **Sean Worrall, 84 Waterloo Rd., Aldershot, Hampshire.** This features articles on **Sabbat, Virus, Ozric Tentacles, Jerod, the Magic Mushroom Band** and **Marino.**

■ FOLLOWING THE recent departure of lead vocalist **Pete Heritage, Wreckage** from Worcestershire have recruited former **Choir Boys/Spoils Of War** member **Embo.**

■ A NEW German band has just been formed called **Vivian** . This group features **Andy Atkins** (lead vocals), **Lothar Gerke/Andreas Schmidt** (guitar/vocals), **Torsten Hiemer** (bass/vocals) and **Uwe Praetel** (drums/vocals).

■ **LIXX**, FROM Edinburgh, have recruited guitarist **'Naz'**.

■ MUSIC FOR NATIONS have signed **Frank Zappa** on a deal that enables them to release 32 of his albums in compact disc form. These will be issued on the Zappa Records imprint over the next three years.

The first batch will come out on October 25 and are as follows: **'Hot Rats'** (remixed), **'Uncle Meat'** (a double CD pack, which includes an extra 45 minutes of music not featured on the original LP and taken from the forthcoming **'Uncle Meat'** film), **'Freak Out'** (a double CD package, with some of the tracks specially remixed) and **'Ruben & The Jets'** (remixed).

■ COVENTRY BAND **Reckless Daughter** are currently working on a new demo which will feature the following tracks: **'Fast Carousel', 'Midnight Express'** and **'Steel Chains'**. This should be out by the end of November.

In the meantime, the group's first demo **('Twist 'N' Turn')** is still available at a price of £1.50 (incl. p&p). Cheques/POs (made payable to **'P. Littlehales'**) should be sent to: **97 Princess St., Coventry CU6 5BW.**

They will be playing a show at Coventry General Wolfe on October 30. Support act is **Steve Marshall's Centurion.**

RICH RAGS*, from Hull, will be appearing at Birmingham Edwards No. 8 on November 8 (supporting* ***Soho Roses****). The band's line-up is (above, from left):* ***Jon Stewart*** *(guitar),* ***Kim Warrener*** *(lead vocals),* ***Dave Shea*** *(bass) and* ***Mark Mitchell*** *(drums).*

BUDGIE play Buckley Tivoli on October 29.

THE TYGERS OF PAN TANG play Buckley Tivoli on November 12.

THE AUNT MAY DANCE BAND play Fulham Greyhound on October 31.

MARINO & THE AFTER-FOREVER BAND play a special gig at Tipton Galaxy Theatre on November 13. This is a free show for the unemployed and any jobless people interested in getting tickets should send an SAE to: **Rikki Fox, 20 Holly Grove, Stourbridge, W. Mids.** For further information call Fox after 6.30pm on: **0384 392695.**

There will also be some tickets on sale for those who do not qualify for free admittance. These are priced at £2.50.

GAYE BYKERS ON ACID play the following dates: Birmingham Diamond Suite October 21, Liverpool University 22, Ayr Pavilion 23, Glasgow The Louise 24, Blackburn King George's Hall 25, Leeds University 27, Sheffield University 28, Manchester International 29, Nottingham Rock City November 2, Bristol Bierkeller 3, Plymouth Polytechnic 4, Exeter University 5, Polytechnic Of Wales 6, Coventry Polytechnic 7, Kentish Town Town & Country Club 8.

Support act on all the above gigs will be the **Blood Uncles.**

Gaye Bykers have just issued a single through the Purple Fluid Exchange/Virgin label titled **'Git Down (Shake Your Thang)'**. It is available in seven inch/12" formats, both featuring a live rendition of **'Tolchocked By Kenny Pride'** on the flip (recorded at Eyres Monsell Working Mens Club), whilst the latter also has a live version of **'Go-Go-In-Out, In-Out Gerotschka'** (recorded at Mad Mike Millers).

EXCALIBUR have confirmed dates at Portsmouth Basins October 21, Bilston Cock Inn 22. They've now cancelled their proposed show at Birmingham Edwards No. 8 on November 20.

THE ENID and **MOURNBLADE** play London Hammersmith Odeon on October 30.

LISA DALBELLO will be supporting **Marillion** on all their forthcoming UK and European shows.

DR. FEELGOOD play Buckley Tivoli on November 19.

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THE HUNTERS CLUB *(above) play Nottingham Colourwheel on October 21. They will then support the* ***Fields Of Nephilim.***

FIELDS OF THE NEPHILIM play the following dates: Birmingham Burberries November 3, Keele University 4, Aylesbury Civic Centre 5, Wolverhampton Polytechnic 6, Uxbridge Brunel University 7, Bristol Bierkeller 8, Plymouth Fiesta Suite 9, Coventry Polytechnic 10, Manchester International 12, Glasgow Rooftop 13, Newcastle-Upon-Tyne University 14, Leeds Polytechnic 15, Sheffield University 16, Nottingham Rock City 17, Norwich University Of East Anglia 20, London Astoria Theatre 21.

QED play Harlesden The Mean Fiddler on November 6.

ANTAEUS play Nottingham The Narrow Boat Club October 22, Nottingham Mardi Gras 23.

JADIS will play the following dates: Milton Keynes Woughton Leisure Centre October 21, London Marquee Club 23 (supporting **Pendragon**), Aylesbury Hop Pole 24, Shefford Grape-vine 30, Southampton Solent Suite November 6, Bolton The Royal 7, Bradford Royal Standard 8.

CHRIS REA will play Edinburgh Playhouse October 25 (tickets are priced at £8/£7.50), Glasgow SEC 26/27 (£8/£7.50), Birmingham NEC 28 (£8/£7), Wembley Arena 31/November 1 (£9/£8), Brighton Cente 2 (£9/£8), Manchester Apollo (£9/£8.50).

EXPRESSIONS*, a five-piece from York, play dates at York Arts Centre October 29, York Spotted Cow November 12, York Canon Lee School December 10.*

The band's line-up is (above, from left): ***Mark Atkinson*** *(lead vocals),* ***Liam Davison*** *(lead guitar),* ***Michael Davison*** *(drums),* ***Bryan Josh*** *(lead guitar) and* ***Andy Seddon*** *(bass). They have just finished a two-track demo (***'Promises'/'Broken Heart'***) at Offbeat Studios in Leeds. This is now available at a price of £1.75 (incl. p&p) from:* ***Flat 4, 228 Tadcaster Rd., York.***

ENGINE will be appearing at Buckley Tivoli on November 5.

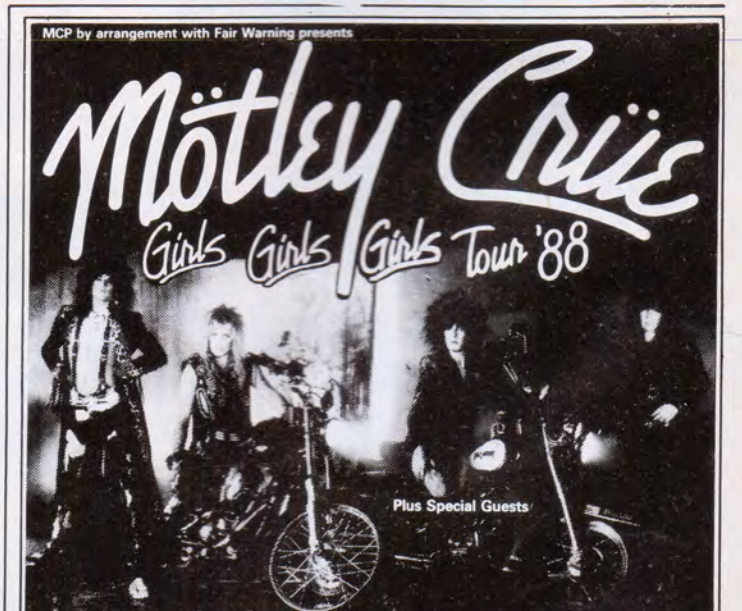
MELROSE, a trio from Finland, will be appearing at the London Astoria Theatre on October 22, supporting the **Godfathers** and **Pauline Murray.**

The band are signed to Finnish label One Inch Rock and hope to have a UK distribution deal shortly.

BRIAR play Dudley JB's October 22, Birmingham Dale End Hummingbird 28.

The band's new single, **'Frankie'** (a cover version of the **Sister Sledge** number) and album, **'Crown Of Thorns'**, will be released at the end of October through PRT.

TEAZER, from Londonderry, play dates at Portstewart Spuds October 24 and L'Derry Union Hall November 6. The group's line-up is **Sarah West** (lead vocals), **Andrew Keanie** (guitar), **Simon Hunter** (bass) and **Chris Gregg** (drums).



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THE DORO DEBATE

German outfit WARLOCK aren't the band they used to be. With a new line-up and a new producer, the band have come up with 'Triumph And Agony', a more varied album of ballads and belters. But will it make the band an *international* success? And has vocalist DORO PESCH kept her promise not to use image alone to promote the cause? Should 'T&A' really stand for, well . . . STEFFAN CHIRAZI pops the questions

AS AN introduction to the latest chapter of Warlock history, I find it necessary to refer back to the innocent childish ratings of his glorious magnificence Ozzy Osbourne in his Sabbaff days. 'Tis during the masterful 'Volume 4' that the Ozz mutters in infant tones of confused delirium, *'I'm going through chan-ge-e-es'*. That very lyric and the way it's sung led me to formulate one very important question before I met Doro Pesch, Warlock lead singer and spokesperson. Namely, does she ever wake up at night in a cold sweat muttering those very words in that same bewildered way?

Not too unreasonable a question when you bother to think a little. In days of yore, Doro went out of her way to condemn the marketing of Warlock on her own sexuality, not to mention refuting claims that the band was in danger of becoming *her* vehicle. Proof? Read on.

Kerrang! 98: "It's hard to be in a band with guys and be accepted as just a musician. I don't want to be exploited and we'll get to the top without any of that interfering. It's very dangerous for both them (the rest of the band) and me, but I've told everyone in the record company and press that I'm a musician first and secondly a girl singer."

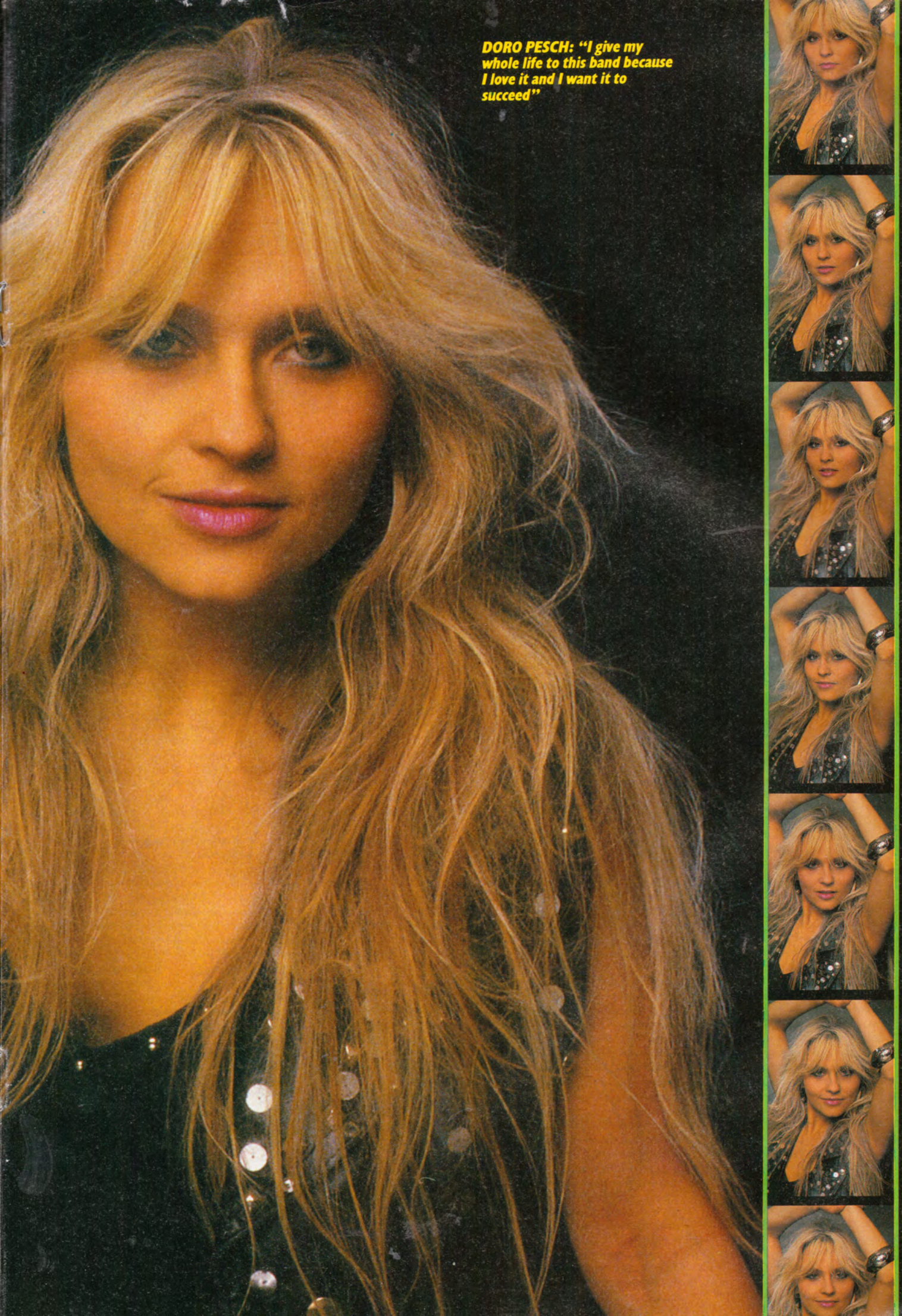
Mega Metal 3: "It is impossible for me to go out by myself without a band, I need a group I think, because I am an only child, so I need people around me. I don't want to be by myself."

Before I start with my misgivings, let me explain something. I first met Dorothee Pesch some three years ago when she was a cheery and talented singer waiting in earnest for a chance to do her stuff. Her command of the English language wasn't quite there but her heart was. And when she told me that she didn't want Warlock to be sold on sex or to suffer band problems due to other outside pressures, I fully believed her.

And I still believe her, some three hours before we're due to talk again, but there *are* facts which taint the situation, as well as fairly solid rumours. With regard to those retrospective quotations, poor ol' Doro just didn't shout loud enough when telling her record company to avoid the sex plugs. After all, those *were* promo pairs of Doro's knickers handed out with the last 'True As Steel' album, weren't they?

And to slightly update this issue, take a look at the sleeve of new Warlock album, 'Triumph And Agony', simply bursting with images of Doro, Doro and Doro. She's seen being held by the merciless Warlock demon, she's seen smiling sweetly on the back

KONTINUEZ PAGE 30



DORO PESCH: "I give my whole life to this band because I love it and I want it to succeed"

Pix Ray Palmer

DORO

FROM PREVIOUZ PAGE

sleeve . . . but hang on, wait a minute, I've found a band picture on the inside jacket. Just *one* mind you, just to show that there is still a band . . . just.

Let's dig up the ol' biggo rumouro shall we? Like the fact that both Polygram and her (oops! Sorry, the *band's*) new management only really wanted Doro, and that tears wouldn't be shed if she announced her split tomorrow. True, Warlock continue to be a band and Doro has resisted the temptation to run free, but for how long? Band members have left amidst ill feeling, Americans have quietly arrived on the scene and 'Triumph And Agony' is packaged like an album by the Doro Pesch Experience.

BEFORE I have Phonogram, you, the office and the management company crying 'Assassination!', let me reaffirm my position. I know very well that Doro Pesch is a sweet, attractive lady who is never nasty. However, that isn't sufficient reason to treat what I see as a drastically changing Warlock situation with kid gloves. Doro Pesch is a professional and it's a professional's job to handle criticism, whatever the situation. And let's face it, Doro Pesch and Warlock HAVE been going through changes over the last two years . . . big ones that need explanation.

Before the Doro quotes, however, let me tell you what the new Warlock album is about. Our very own 'Metal Mickey' Doom has already given it a personal four-K thumbs up, (issue 158), so try this one for size: 'T&A' is a very strong, solid hard rock album superbly produced by Joey Balin, with Doro's exquisite voice hitting previously unattained heights; 'T&A' contains some of the best Teutonic thumpers I've heard in years, and is currently flying the German flag with pride; 'T&A' could also be the best album Accept never made.

I know that at least five of the numbers are Warlock through and through, but I'd be doing you lot a disservice if I didn't mention that there's more than just a dash of the Wolf Hoffmans (Accept guitarist) within the grooves . . . and this isn't just because it's bloody German! Prime example? Look no further than the gutsy, super-strong 'I Rule The Ruins', with its deliciously razored Acceptish guitar and ghostly backing vocals. But in the same breath, let me tell you about the natural US single contender . . . 'Fur Immer (For Always),' its soulful vocal demurely topping military

"When we did Donington (1986) I was crying because I was so proud, but Frank (Rittel) just kept moaning that he didn't want to go on! It wasn't fear, he just didn't have the right attitude"

suffer due to its (part) German translation. Pray that language gets overlooked in what could be a US Top Tenner for Warlock – *if* it sees American release.

'T&A' has those fine moments (for example 'Kiss Of Death' and best cut 'Cold, Cold, World'), but some of the numbers, like 'Touch Of Evil', sound tired by comparison. An album for Europe of course, just watch it sell from here to Milan, but as for the Yanks . . . no thanks. Good foundation for the States, but not quite the big cheese. The most consistent is yet to come from Warlock (or should that be Doro?)

"Of course, I *do* wake up and realise that there have been big changes in mine and Warlock's lives. You realise that when you come from a smallish German town like Dusseldorf and then you find yourself in New York with all the work going on around you. I suppose that sometimes it's funny to look back and then look around you, but I am the type of person who likes change. I like to wake up every day and do something different and good; I love the freedom, and most of all I enjoy learning about new places and things."

SO WE'RE sitting in a photographic studio in London's Holborn, Doro and me, sipping Cokes and discussing pressures. I wanted so much to believe that Dorothee Pesch hadn't changed, hadn't become sucked into the music biz sausage-s**t machine, hadn't become coy and dishonest like some of her peers. And the GOOD news is that Dorothee Pesch, 23 years old and now a resident of high-flying New York City, *has* retained all of her old qualities and added to them.

My first point, y'know, the one about changes, was one I expected to be treated with caution and wariness. But Doro is still that same honest professional, the girl who will answer everything as truthfully as she can. She has avoided the crap that could have buried her, and to that I raise my glass in respect. Now you know the scene, let's go for the truth, the whole truth and nothing but the truth . . .

Back to those changes first, all of which occured around the time of 'True As Steel'. Both bassist Frank Rittel and guitarist Peter Szigeti departed the Warlock ranks. Why?

"We were three years together as a band, all of us, and I think that for the survival of the band there had to be changes. It's always difficult when you are friends who become musicians, and sometimes there are just more reasons than time to explain them. I guess the realisation started when 'True As Steel' wasn't the success we all thought it would be, and by the time we toured with Judas Priest something *had* to happen.

"We achieved success instantly with 'Burning The Witches' (the first Warlock album) and 'Hellbound' (the follow-up), but when it came to the big push and the need to develop, it just wasn't there. That wasn't because of lack of talent, but because of attitudes. Some people in life are happy with office jobs, where they just work certain hours then leave their job behind. Others live their jobs all their lives, like doctors and musicians.

"Peter and Frank just weren't prepared to give themselves 100 per cent to Warlock and I couldn't understand that. They didn't really want to rehearse at all, they wanted to hang around with their girlfriends, which I wouldn't have minded, but it interfered with the band."

Doro starts to look a touch dismayed.

"It pissed me off . . . it pissed me off because I love my music and the band; when I can work 20 hours a day that is so very good. And to come back from New York and find that there hadn't been any rehearsals for three months wasn't good at all. Everyone had got used to the idea that what we did would be enough, but when I went to New York I realised just how stiff the competition would be.

"In Germany we have no competition, but I have always wanted to be in a huge band, I have always wanted Warlock to be one of the biggest bands in the world, and for that you need to *live* for it. When we did Donington (1986) I was crying because I was so proud, but Frank just kept moaning that he didn't want to go on! It wasn't fear, he just didn't have the right attitude. Frank understood that for the band to survive the change had to be made, and Peter . . . " Doro's voice trails off for a few moments, ". . . I think it is best that we are now just friends and not in the same band."

BUT BACK to the biggo rumuoro regarding imminent solo status.

"Someone else said that to me yesterday and it's not true at all! In America, that might have been an idea but it wasn't even mentioned. I guess I *am* an obvious target for such a rumour because I always talk . . ."

So 'owzabout explaining the lack of band pictures on the outside sleeve?

"At the time of putting the sleeve together we weren't actually a solid band. I was still finalising the members and we had no real idea as to exactly what shape the band would take full-time, so we came to the conclusion that we should just put that picture of me on the back. As soon as we had a band to feature we did shots and one of those is on the inner sleeve."

So there's one muddy pond all cleaned out, except for a few loose bits of s**t still floating around. Like, er, how come after all the 'no sell on sex' bit we had those knickers and . . .

"Well, sometimes you have to let things go," sighs Doro patiently, "if you were to get upset at everything that came up every day it would be a bad thing. There were so many other important things to deal with at that time that the underwear didn't really bother me too much. I just laughed at it. I mean, I didn't really like that picture in *Meta Metal* (No 5, Doro topless), but you sometimes have to grin and bear it (*no pun intended, I suspect – Ed*). I think that overall I *have* managed to avoid being sold on sex. I think Warlock sell as a band with good music."

My opening quibbles 'n' queries crumble into a heap of dust as Doro fends off the final grumble very capably. So, with dirty laundry, rumours, stories and general music biz s**t brushed assuredly aside, let's look at Warlock from the day that Doro decided New York was the place to be . . .

"I moved to New York basically because of our second manager, Alex Grob, who lives there. He owned Montreux Studios in Switzerland, he's 52 and a psychology graduate – which is very good for me – and it was he who helped me along in making those line-up changes.

"As I said previously, I began to see the standard of competition that Warlock was up against and I also realised just how different America was. Compared to Germany, where people tend to be lazy, New York has so much energy and is so open. Ideas that were regarded as weird in Germany were just accepted in New York. They were normal."

Grob was solely responsible for hooking Doro up with one Joey Balin – producer/collaborator – and ensuring that the then-flagging spirits of the vocalist would be recharged for a few years to come!

"Meeting Joey was just so good," purrs Doro, "because we work so well together as a writing team. If I had tried to write 'Metal Tango' (a track on the new album) in Germany it wouldn't have happened, but with Joey it became a superb song.

"Joey had known Alex for a while, so Alex got us together

and we just hit it off; on our third day of knowing each other we wrote 'Make Time For Love', (another new track) which was intended as a casual thing just to help me learn a bit more. I am a great believer in vibes, and the vibe between Joey and myself was great, he understood exactly what I wanted to do."

JOEY WAS instrumental (*again no pun intented, I suspect – Ed*) in bringing Warlock's two new members into the fold, guitarist Tommy Bolan and bassist Tommy Henriksen who both hail from the Big Apple.

"Joey had produced a demo tape by a band called Venus two years ago which featured them both, and was impressed. He recognised their talent and told them he would help them if he could. He suggested that I meet up with them, and," Doro smiles, "it was a very good idea."

So is this a stable Warlock line-up that we see before us?

"Absolutely," emphasises Doro, "I am very excited by the prospect of Warlock now it is so solid. It doesn't matter that the two Tommys are American or whatever, they are great . . ."

Doro leans towards me, grinning like a Cheshire cat, and gleefully announces, "Tommy Bolan is a real nutter onstage! And that isn't because he stands in front of the mirror to pose and see how good he looks, he just does it. He performs like Angus Young because he's so into energy, and that's just what I needed. If I'd have carried on with the others, I don't think this band would've had a future."

Doro picks up a mug of coffee, takes a sip, then continues with the tribute to Balin . . .

"He not only produced the album, he helped me write everything as well. He is a poet in his own way so it worked out just great. He is also a great acoustic guitarist so he played some on the record. As a team I think we will work together for a long time; I always appreciate fresh ideas and advice, which is another reason why we get on so well."

One thing's for sure, despite my few doubts here an' there, 'Triumph And Agony' is something that Doro Pesch is totally proud of . . .

"I know you mentioned an Accept feel with regard to some of the songs, but I can't really see it at all. We just went and wrote *Warlock* songs as far as I'm concerned . . . this album really does represent Warlock as it is. It covers all the various moods that make up Warlock, and that includes the ballads of course. But you know, deep down I will always be a bona-fide headbanger . . . I just lo-ove Metallica!"

But what if (ol' grumpy bollocks just had to pose this one!) 'T&A' doesn't do the business expected? Would that herald a new-age Warlock, complete with wanky-Yankee ballady chart bull?

"Not at all. I think that was exactly what we tried to do with 'True As Steel', and I wasn't very pleased with some of the poppy songs on that album. No, I'd never write like that even if we didn't sell because I am completely happy with this record. Why, do you not think that it will do . . ."

No, certainly not. I predict a safe Euro-storm but no more than 400,000 Stateside: y'see, I have a tenner with 'The Bishop' that it won't get near the million mark and I think that tenner is safe.

"But 400,000 would be really great, I think!"

I suppose she's right, really.

THE BAND and Doro will be playing their noo toons on stages across Europe in about three weeks time, a support slot with Dio having been secured much to the singer's delight.

"I am very excited, especially about the three nights at the Hammersmith Odeon (December 5-7). When we play this time, we will have none of that choreography bulls**t that we had before because it detracts from the music. Of course, being a support act we will not have many effects at all, but I know that we can put on a great show and we *will*.

"There is then the chance that we will come back to headline a small European tour in January before going on to tour the States in February."

And there you have it. The coffee's finished and Raymondo Palmer needs at least half an hour to conjure up the shots, so I diplomatically decide to stop hogging all the time. Ah, hang on, one for the road. Doro, if you had to encapsulate your year in *one* word what would it be?

"I think 'absolutely'. Because when a song was finished and people asked me if I thought it was good, when I said 'absolutely' they just knew it must be!"

Holborn Studios was the scene of a most pleasant discovery today. I came expecting a different superstar Doro, shrouded in clichés and stock answers, and found instead the same cheery, energetic, talented and honest ball of raw enthusiasm I first met those three years back. As true as steel, Doro Pesch has survived the turbulent waters of disappointment and bad times and will go onto enjoy many a Metallic triumph: attitudes breed success, y'know.

Look, I know it reads a bit too 'happy-ever-after' for you blood-hungry beings, but you're reading it as it happened. Am I sure? *Absolutely*.

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KULTURE!

EDITED BY MALCOLM DOME

KOMIX!

WELCOME BACK comic fans. OK, the pleasantries for this round-up stop right there. This time round I'm here to take a thorny look at the current state of Britain's leading comic, *2000 AD's* – and that state is not a healthy one.

2000 AD's creator, Pat Mills, told me recently he thought the mag was going through its 'Summer recess'; a period when all the best people were off on holiday and the comic was cruising along in neutral until they returned, tanned, refreshed and bursting with new ideas! Trouble is, the Summer recess looks like turning into an Autumn recess with no sign on the horizon of anybody of any note or quality returning to the fold.

No, perhaps that's a little harsh. Grant Morrison's 'Zenith' looks to hold some interesting possibilities. The story concerns the resurrection of a Nazi superman (or 'Übermensch' – yes, they actually dug the bastard out of hiding for this one!) called Masterman. All the supermen raised to defeat this threat in WWII have to be reinvoked under the leadership of Zenith, the child of two such superfolk. Trouble is, Zenith is more into being a rock star and earning some heavy-duty cash doing adverts and the like.

Anyway, while the script looks promising, mixing war, superheroics, philosophy and black magic, the strip is let down rather badly by Steve Yeowell's artwork.

But I digress. Since *2000 AD* celebrated its 10th anniversary, the quality of the product has gone up slightly: marginally better paper has improved the printing, and the colour pages hold their inks better – but the content has taken a nosedive.

I mean, who in their right minds could have created the 'public demand' for the return of 'The Mean Team'?! Written by Alan Hebden – who deserves 40 years in the isocubes MINIMUM for crimes against the comic-buying public – and drawn by the lacklustre Belardinelli, this strip represented something of an all-time low for *2000AD*.

Editor Richard Burton (or is it Steve McManus back at the helm now?), in the guise of Tharg, declared that the series might return if there was enough interest. Now is our chance to condemn this pile of dingo's kidneys to the fetid bog of obscurity where it truly belongs. Let your indifference speak volumes!

Also acting as nothing more than filler was 'Universal Soldier', now thankfully over. Flatly drawn by Will Simpson and limply scripted by Alan McKenzie, 'Universal Soldier' was nothing more than a violent version of 'Joe 90', though the protagonist here was able to adopt identities at will (or at least instinct). Trouble was, 'Universal Soldier' never achieved the plot complexity of 'Joe 90', nor did it even have the wholesome moral fibre of the puppet series. It was a loser from the start.

Even Messrs. Wagner and Grant are having a tough time maintaining any interest in the comic's flagship strip, 'Judge Dredd'. After the weak humour of the 'Alabammy Blimp' saga, in the latest issue at the time of writing (Prog. 543), they've devolved into ripping off the movie 'Westworld'. Not that stealing plot ideas is anything new in *2000 AD* – one 'Strontium Dog' story some while back was stolen lock, stock and punchline from a 'Battlestar Galactica' episode! – but it always shows a writing team in desperate need of a new idea. Hell's teeth, you'd think with two of them working on it, they could come up with *something* a little less obvious.

Ho hum. The new Pete Milligan strip, 'Freaks', might offer some much-needed light relief to the aridity being displayed by the *2000 AD* think-tank at present, but even this has not kicked in promisingly. IPC long ignored the warnings that unless they offered better terms to their writers, sooner or later the well was going to run dry with the exodus to America of anyone British who could string a few lines together.

Now that warning looks to be coming home and the new owners of *2000 AD*, Robert Maxwell and Fleetway, are feeling the brunt. I hear talk of them even offering creators' rights (a big bone of contention for many years in the States that rages to this day!!) but nothing definite yet. They really need to get this sorted out in a hurry because, while *2000 AD* will doubtless survive even this bottom-of-the-barrel scraping, you can't keep running on empty and/or the goodwill of your readers and contributors forever. And right now the *2000 AD* gauge is looking decidedly low.

And one of the major reasons why *2000 AD* is going through such a rut at present is because people like Jamie Delano and John Ridgway have fled to America. Look out for their *Hellblazer* starring *Swamp Thing*'s John Constantine out now from DC with a superb cover courtesy of Dave Mackean – Britons all!!

And yet more Britons! Titan books publish the collected *Watchmen* volumes (12 in all) on October 30 at £9·95. More on this next time round

DAVE DICKSON

2000 AD: *falling below par*

RADIO!

Fed up with Radio 1? There's more to (some) local radio stations than traffic news and shampoo commercials – some even play *rock!*

Below is a selective guide to BBC Local Radio stations, giving details of *rock* programmes. Not all stations are included as many do not feature a specific rock (rather than, say, pop) programme, in which case such stations have been left out. Similarly, each station's reply to the enquiry of whether they featured a *rock* programme should be treated with a certain amount of suspicion – their idea and our idea of what constitutes 'rock' could differ somewhat: "Yes, we have a rock programme," said one PR person, "it's mainly Top 40 but it also includes a lot of dance music." See what I mean?

Most of the stations included below are quite happy to receive demos, gig guides, or whatever, sometimes with the possibility of

■ EX-**STONES** guitarist **Ronnie Wood** (above) has been busy reviving his talents as an artist.

The one-time art student has done a series of original drawings, depicting the major pop stars of six decades.

His heroes include **Louis Armstrong** (Forties), **Elvis Presley** (Fifties), **The Beatles** and Stones (Sixties), and **Rod Stewart** and **Johnny Rotten** (Seventies).

The limited edition of 250 45x37 inch silk screen prints for each decade, will be on sale at £275 each through **Christies Contemporary Art Gallery**, and will be launched on October 30 at **Katharine Hamnett**, Brompton Road, London. One sees them as a spiffing hedge against inflation (writes our financial adviser **Randy Kruger**).

FILMZ!

'NIGHTMARE ON Elm Street III: Dream Warriors' is to open in the UK on October 30. Once again the movie stars **Robert Englund** as **Freddy Krueger**. The other stars are **Heather Langenkamp**, **Patricia Arquette**, **Priscilla Pointer**, **Larry Fishburne** (pictured above in a 'dubious' pose with a Joe Elliott lookalike?!) and **Craig Wasson**.

The film was directed by **Chuck Russell** and features two songs from **Dokken**, namely the title track and **'Into The Fire'**. A full review will appear in the next issue.

THE FILM version of the classic **Shaun Hutson** novel **'Slugs'** will be released in the US by New World Pictures next January.

THE **SCALA Cinema** in Kings Cross are holding an all-night horror extravaganza on November 14. This will run from 11pm until 8am on November 15. Among those films being shown are **'Maximum Overdrive'**(this is the British screen debut), **'Highlander'**and **'Evil Dead II'.**

your music getting played, other times just to let the DJ know what's happening 'out there' with regard to local bands. Some stations appeared more keen than others to encourage local bands to send stuff in, and for these I have mentioned where to send the tapes – so all you bands get busy!

In a forthcoming issue we'll be following up with a similar guide – this time to Independent Local Radio Stations. (For both BBC and ILR, check local press for frequency details).

Radio Bedfordshire, Hastings Street, Luton, Beds LU1 5BA. Tel. (0582) 459111.
Sunday 7-10pm – 'The Rock Show', presented by Liz Downton and Trevor Dann (in conjunction with Radio Cambridgeshire). Local bands' tapes (reel-to-reel preferred) and gig guides to Liz Downton.

Radio Cambridgeshire, Broadcasting House, Hills Rd, Cambridge CB2 1LD. Tel. (0223) 315970.
Sunday 7-10pm – 'The Rock Show', presented by Trevor Dann. Local bands' tapes to the programme's producer, Andy Gill.

Radio Cornwall, Pheonix Wharf, Truro, Cornwall TR1 1UA. Tel. (0872) 75421.
Sunday 4-5pm – 'Fast Forward', presented by Gary Whitford.

Radio Cumbria, Hilltop Heights, London Rd, Carlisle, Cumbria CA1 2NA. Tel. (0228) 31661.
Monday and Friday 7-8.30pm – 'Turn It Up', presented by Kevin Fernihaugh. Local bands' tapes to Kevin.

Radio Derby, PO Box 269, Derby DE1 3HL. Tel. (0332) 361111.
Tuesday 8-12pm – Records and live sessions, presented by Terry Christian. Local bands' tapes to Terry.

Radio Devon, PO Box 100, St. David's Hill, Exeter, Devon EX4 4DB. Tel. (0392) 215651.
Sunday 4-8pm – Rock show presented by Nicky Schiller. Includes live sessions and Top 40. Local bands' tapes to Nicky.

Radio Essex, 198 New London Rd, Chelmsford, Essex CM2 9AB. Tel. (0245) 262393.
Thursday 7-8pm – 'Pre-Fade', presented by Jules Bellerby. Local bands' tapes to Jules. Also 'The Rock Show' (taken from Radio Cambridgeshire) – Sunday 7-10pm, presented by Trevor Dann.

Radio Humberside, 63 Jameson St, Hull HU1 3NU. Tel. (0482) 23232.
Monday 7-9pm – 'Great Northern Rock', presented by Geoff & Jerry. (Programme taken from Radio Leeds). Local bands should send tapes to the show's producer, Jan Bears, at BBC Radio Leeds.

Radio Kent, Sun Pier, Chatham, Kent ME4 4EZ. Tel. (0634) 830505.
Sunday 7-9pm – 'Kent Rock', presented by Mike Brill (includes live sessions). Local bands' tapes to Mike Brill.

Radio Lancashire, King St, Blackburn, Lancs BB2 2EA. Tel. (0254) 62411.
Sunday 2-5pm – 'On The Wire', presented by Steve Barker. Local bands' tapes to Steve.

Radio Leeds, Broadcasting House, Woodhouse Lane, Leeds LS2 9PN. Tel. (0532) 442131.
Monday 7-9pm – 'Great Northern Rock', presented by Jan Bears and Jeremy Hibbard (includes live sessions). Local bands' tapes to Jan Bears.

Radio London, PO Box 4LG, 35a Marylebone High St, London W1A 4LG. Tel. (01) 486 7611.
Saturday 1-3.30pm – 'Breakthrough', presented by Mike Sparrow.

Radio Manchester, PO Box 90, New Broadcasting House, Oxford Rd, Manchester M60 1SJ. Tel. (061) 228 3434.
Monday 9-11pm – 'Meltdown', presented by Phil Korbel. Tapes from bands, especially in the North East, to Phil.

Radio Merseyside, 55 Paradise St, Liverpool L1 3BP. Tel. (051) 708 5500.
Friday 7.30-9.30pm – 'Rockaround', presented by Roger Hill. Local bands should contact Roger by letter before submitting tapes. Sunday 10-12pm – 'Streetlife', presented by Jane Buchanan: youth orientated rock show.

Radio Norfolk, Norfolk Tower, Surrey St, Norwich NR1 3PA. Tel. (0603) 617411.
Monday to Friday 6.30-9pm – 'Nightdrive', presented by Vince Rogers. Local bands' tapes to Vince.

Radio Solent, South Western House, Canute Rd, Southampton SO9 4JP. Tel. (0703) 631311.
Saturday 6.30-7.30pm – 'Solent Rock', presented by Gethyn Jones. Local bands are featured heavily. Tapes to Gethyn.

Radio Sussex, Marlborough Place, Brighton, East Sussex BN1 1TU. Tel. (0273) 680231.
Sunday 7-8.30pm – 'Turn It Up', presented by Mike Bradshaw. Local bands' tapes to Mike.

Radio WM (West Midlands), PO Box 206, Pebble Mill Rd, Birmingham B5 7SD. Tel. (021) 472 5141.
Tuesday 7-8.30pm – 'Fast Forward', presented by Jenny Wilkes. Local bands' tapes to Jenny.

Radio Wales, Broadcasting House, Llandaff, Cardiff CF5 2YQ. Tel. (0222) 564888.
Tuesday 10.02-11pm – 'Rockpile', presented and produced by Aled Samuel. Local bands' tapes (demo quality only, as they may get transmitted) to Aled.

PAUL HENDERSON

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NO LIES ON LIZZY

LIZZY BORDEN (the man) may be on pretty shakey ground when it comes to women ("I want to bring sexism right out onstage"), but MAURA SUTTON (the woman) reckons that Lizzy Borden (the band) are one hot property, citing 'Visual Lies' (the album) as 'a masterwork . . . an exquisite piece of vinyl'. . .

I'M GRADUALLY sinking into the depths of a very plush armchair, situated in the lobby of an equally plush Knightsbridge hotel. Just as I drain the last drop from my tea-cup (whaddya expect? Mescal at this time of the morning?!), Lizzy Borden (THE MAN) ambles in, wiping sleep-encrusted eyes and wincing at the harsh shards of sunlight piercing the elegant windows.

Bearing not the slightest resemblance to his demented onstage persona, he's casually clad in de rigueur T-shirt and jeans, wild blond hair straining skywards, causing visible offence to the retired-major-general-type who has decided to seat himself in our corner of the room.

If you've read *Kerrang!* 154 you'll know that I believe the latest Lizzy Borden (THE BAND) opus, 'Visual Lies', to be an exquisite piece of vinyl, undoubtedly the most mature of this Kalifornian kwintet's four full-length releases. Obviously Lizzy's first priority is to discuss said masterwork, although he's equally excited about the band's debut European appearance at the Marquee club in London, not to mention their Sunday slot behind God . . . er sorry . . . Alice Cooper at the Reading Festival.

First, Lizzy briefs me on 'Visual Lies' . . .

"It's definitely our best record. It sounds the best, and the songs are probably the best we've ever written."

I venture that much of the credit for this more sophisticated Borden sound can be attributed to new guitarist, J. Holmes. But Lizzy ain't so sure . . .

"The thing is, I try and take from *everybody* in the band. I strip 'em of all their energies and influences, cos everybody's influenced by completely different people, so bringing in all these influences makes us as original as possible. For this record we were basically down to three people: myself, Gene (Allen, guitars) and Joey (Scott-Harges, drums).

"We weren't a band at that time, and I decided that I wanted to write better songs and not base everything around a twin-guitar riff. I wanted to write the best songs I could, so Gene and I sat down and did that, then we brought in J. to play on a lot of the stuff and he was

Pic Pete Cronin

LIZZY: the man with the silver . . . tongue?

AWESOME!"

Some might call him a virtuoso of the Yngwie school . . .

"Yeah," concurs the vocalist ruefully, "but I've been trying to knock a little of that outta him. He's into that totally precise scales stuff, which to me is very boring, so I got him to use some of those scales whilst also employing as much theatrical ability as possible. And he did it perfectly, especially on the 'Visions' solo . . ."

'Visual Lies' certainly represents a major departure from the more basic bludgeon featured on its 'Menace To Society' predecessor . . .

"WELL, WE had a problem with 'Menace . . .'," states the Gore-Lord. "We tried to make a 400,000 dollar record on a 15,000 dollar budget and you just can't do it. We wanted to do everything, but we didn't have the time to polish it up. Still, you learn from your mistakes. This time we took each song apart piece by piece and messed around with tempos which is something we've never done before. Instead of just bashing it out we concentrated on every part of the song."

And talking of 'piece by piece' and 'bashing', why did Lizzy decide to do away with the splatter-movie-rhetoric of previous lyrics in favour of less kontroversial topics?

"Actually, I dropped the horror after the first record – it's just that people don't know it!" he laughs. "'Love You To Pieces' was about murder, an Alfred Hitchcock story; 'Menace . . .' was about gangs, a 'Clockwork Orange' type of thing; and this new one relates to the hypnotising effect of anything visual. It's a great concept because you can do so much with it. I coulda written 90 songs!"

Some of the lyrics do seem intensely personal – 'Outcast' for instance. Does Lizzy consider this a particularly autobiographical song?

"Definitely. I think there are a lot of outcasts, especially teenagers. I never really banded together with everybody else, and if I did I was always the outcast of the group. It's probably the deepest song I've done, but I don't like to get *too* deep; if I do, I do it in a fantasy way."

As interesting as this new lyrical approach may be, I *do* miss the hack 'n' slash of yore. However, it seems that the stage show will continue to be as outrageous as ever. No chance of the PMRC making our Lizzy change the death-crazed habits of a lifetime . . .

"I will never be dictated to by anybody or anything, because to me rock 'n' roll *is* rebellion. If you get dictated to once, it's gonna happen again and again. The PMRC have actually been holding our covers up lately, on the news, but they can't touch us, they can't do anything. We've been raided by the vice squad, but it only works to our advantage. The people wanna see us even more!"

So just how gruesome do you guys get? (For those of us who haven't witnessed the *full* extravaganza.)

"Well, the ideas for the last tour were so over-the-top I had to have people talk me out of them!" comes the gleeful reply. "I was gonna shoot a cop onstage then blow my own brains out, but in the end I had to settle for beating people over the head with a baseball bat and a coupla other violent things . . . but all done as comedy.

"IN FACT, I almost knocked all my teeth out at one show. We did this thing where I knocked a PMRC guy around a little bit; he was holding a big sign in his hand and when I hit it the sign came up and smacked me in the face. The blood just went WHOOSH! Everywhere! It was a great effect! A lot of things happen like that during our shows because I never like to work our theatrics out perfectly. If you do that, you lose the edge. I like to be as shocked as the audience, that way it's *real* horror and I can get into the character more."

Ulp! Aren't such ultra-violent activities just a teensy bit irresponsible? Why beat up women onstage, for example?

"We don't beat up women," he reassures me, "we rape 'em!"

Er . . . I see. The old major-general in the corner just died of apoplexy. You were, um, joking, weren't you Lizzy??

"The point is, I want to bring sexism right out onstage, because most women are really offended by that and I *want* to offend 'em. I *want* to make 'em watch and say, 'I hate him!'"

Makes W.A.S.P.'s Blackie Lawless seem almost human, doesn't he?! I might not agree with every word that emanates from the Lizzy lips, but no-one can ever accuse him of being boring. He also happens to front a damn fine rock 'n' roll outfit, as anyone who went to the Marquee or Reading shows will surely testify.

Lest you take his more outrageous statements too seriously, I'll let him have the last word . . .

"I deal in fantasy and I'm not pushing my beliefs down anybody's throat. If I talk about violence it's just a fantasy thing. I'm not saying, 'Go and beat each other up', I don't consider the audience to be a bunch of lame-brains, I give them more credit than that.

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'DETH TO LEEDS!

■ ALTHOUGH NO official announcement has yet been made, it seems highly likely that **Megadeth** (**Dave Mustaine** pictured above) will be appearing at Leeds Queens Hall on December 12, a one-off UK show that will see the band unveil its new line-up following the recent departure of drummer **Gar Samuelson** and guitarist **Chris Poland.** As yet, no more details have been made public concerning this date. However, we understand that the rest of the bill will primarily consist of major US Thrash acts, with Brighton band **Virus** providing the only home-grown interest.

This show will be the first of three to be held on consecutive days at the Queens Hall. The other two will be headlined by **Hawkwind** (December 13) and **Gary Glitter** (14).

Megadeth are currently putting the finishing touches to their third, as yet untitled, album, due for release early next year on Capitol Records.

In addition, there seem to be moves afoot to organise a special Thrash festival in Finsbury Park next August which, it is hoped, will become a regular event.

More details on all these stories will be published as soon as they're received.

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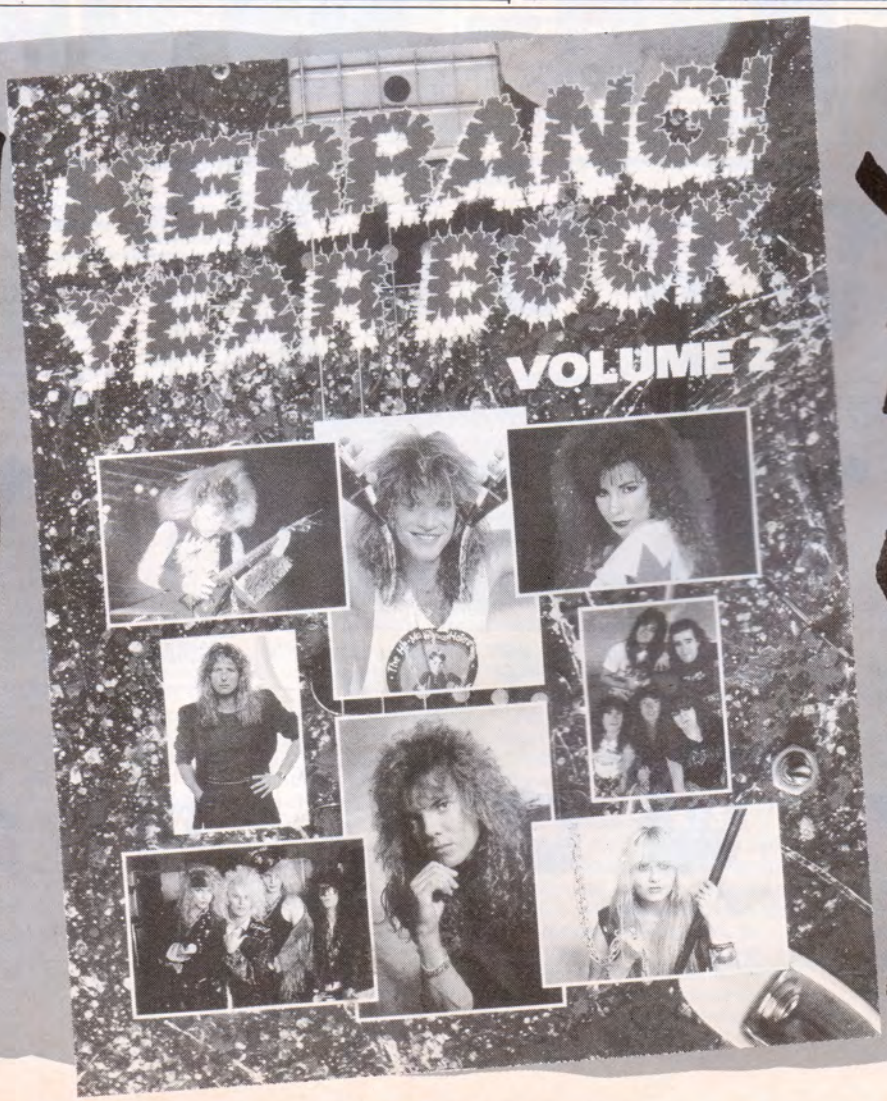

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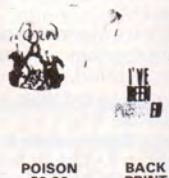

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SINGLEZ

REVIEWED BY CHRIS WELCH

FREDDIE MERCURY & MONTSERRAT CABALLE: 'Barcelona' (Polydor)

Arriba, arriba! This is . . . 'ow you say . . . sensational! All those years training with 'Bohemian Rhapsody' have reached their ultimate operatic climax. Here is our Fred, teamed with all the might and power of a REAL opera singer, the formidable Caballé, 'one of the greatest divas of our time.' We are told they met in Barcelona on 24 March 1987, a date that shall forever live in infamy. Oh sorry, that was Roosevelt talking about Pearl Harbour. I mean of course, a moment of historical importance that shall imprint itself on our memory. Hear the drama and the fury, thrill to the spectacle, set off great cannons, let the church bells ring, set our people free! Quite extraordinary and the ultimate in high camp. 'Ee, they don't half sing nicely.

INXS: 'Need You Tonight' (Mercury)

What happened to the rock'n'roll lads? Australia's finest bring frowns of concern and worry as they swerve from the chosen path into false funk. And there can be no more heinous crime. Of course INXS can play any damn thing they want, but as far as we are concerned, well, it's not our can of amber nectar.

FATE: 'Won't Stop' (EMI)

Hard to believe, but I am assured one of these pretty lads is actually an ex-member of Mercyful Fate. It seems they have tired of doom and ugliness and now aim to melt the hearts of Euro Pop fans. Quick! Send an urgent Telex to Derek Oliver at Wimpwire! Alert the hair-sprayed hordes! Actually, it's a very good example of their chosen genre, with relentlessly blasting drums and a strong melody that would have given Asia a run for their platinum albums. After twenty plays, yes I'm hooked.

CHARISMA: 'Under Fire' (Music Box)

'They eat music, they think music, they ARE music!' Proud boasts by these glamorous young Swiss rockers. We are told they play 'a mixture of Heavy Metal and pop'. Can this be the future? Well, it's an intriguing thought. They certainly expose an inordinate amount of chest hair on the cover picture and Huseyin Ari (vocals, conquest of the world), sounds like he means business when he offers us a 'Big Glam-Kiss to all our fans!' Paper bags are available from our stewards.

ION BRITTON: 'Illusionation', 'Eat Metal', 'Mind Grind', 'Nite Frite' (Eat Metal Music).

In the absence of any genuine local Metal singles I hailed a fast trolley bus to Shades in London's Soho who kindly loaned me this steaming EP by a band from North Carolina. Welcome Cam Slam (lead guitar), Mike Iozz (drums), Russell Kipp (bass) and Ultra Dave (vocals). Dave has a rather squeaky high voice which puts me off, but the band sound ferocious, and 'Eat Metal' rocks.

W.A.S.P.: 'I Don't Need No Doctor' (Capitol)

Blackie Lawless and chums sythe through a juicy 'live' cut of Metal meat from Long Beach Arena, California, coupled with 'Widowmaker' from a Hammy O. gig. Packaged with a Donington guest pass, it makes a handy collector's item, although the sound quality seems a mite thin. Sorry chaps, I didn't mean it, keep that chain-saw away. . . arrgh!

CHARGER: 'Desperadoes' (Cops)

A splendid charge through the ranks by those mounted horsemen of rhythm; Baz, Col and Steve. A product of Teesbeat Studios in Cleveland, they sound like a mean bunch of gunslingers, armed with some powerful guitar work.

BOB SEGER: 'Shakedown' (MCA)

Busy, busy! One of rock's veterans steams into a fast-moving funky number from the 'Beverly Hills Cop II' movie that must surely burst into the chart. It reminds me of Lonnie Donegan's 'Pick A Bale Of Cotton', but then, so does much else. Watch out for the Hammond organ (all you Hammond freaks) that swirls merrily behind the stabbing brass.

HUEY LEWIS AND THE NEWS: 'Bad Is Bad' (Chrysalis)

'Sometimes, bad is BAD' cautions Huey, campaigning for plain English. Don't tell Michael Jackson. A slow and funky jive, it's coupled with 'Tattoo (Giving It All Up For Love)' written by one of Huey's old mates, the late Phil Lynott. They should switch sides, for the B-side sounds more like a hit. But then my advice is consistently ignored by bungling bureaucratic fools.

HI-FI

Audio outrage by PETER HERRING

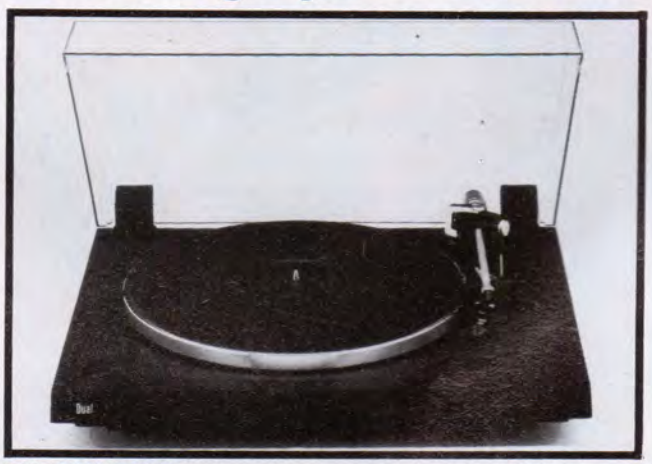
LET'S SUPPOSE you wanted to stage what amounted to the nearest we've got to a national hi-fi show. And I was your 'exhibitions organiser'. Now, if I came up with a venue which (a) was never built to house exhibitions, (b) was expected to perform another function while your show was going on, and (c) offered probably the worst public transport access short of, say, the middle of Dartmoor, I suspect you'd be wheeling the bike out of the shed for me.

But those *are* the conditions under which The Hi-Fi Show, as it is modestly termed, has been functioning for the past five years, when for four days, the hi-fi industry takes over the Penta hotel near Heathrow Airport.

Then there are the 'dems'. Some companies secure reasonably spacious, if sauna-like suites for the purpose. Others have to settle for the bedrooms – and I can understand the uninitiated finding it all pretty weird. Corridors of pure cacophony, with one room trying to out-decibel the other. Not only are the rooms patently unsuitable for the proper demonstration of hi-fi, but sheer weight of numbers can make any kind of assessment utterly futile.

One of the ten commandments of audio is that the more bodies you have in a room, the more sound they soak up, and the harder you have to drive a system. Fact of life, and there's only two things you can do about it: invest in a more powerful amp or go for more 'efficient' loudspeakers: basically, speakers which give a greater sound pressure level, ie go louder for each watt of amp power you put into them.

Back in '83 Wharfedale launched a little winner in the



THE DUAL CS 503 turntable: amazing technical features

Diamond: small box, but with immense balls (if you get my drift). Didn't take much power to go loud, didn't take much money to buy. Four years on, there's the Diamond III, only ten pee short of a ton (per pair, naturally), now available with a choice of ten grille colours, if you fancy matching them up with your eyeliner. Still sounds amazingly good, regardless of price.

However, for those who want something twice as loud, there's the Ritz Diamond (name comes from a story by F. Scott Fitzgerald, great American author and drunk, but not necessarily in that order). The box is twice as big, but the price only goes up fifty quid, and as they say in the up-market hi-fi rags, we look forward to auditioning it.

Already in line for an audition (next 'Outrage') is the KEF C40. Like Wharfedale, KEF is another long-established British loudspeaker company that has a knack of making the right products at the right time. And this is probably a good moment to point out that we Brits are as good, if not better than the rest of the world when it comes to speakers. Brit speakers are almost always the better value, too, if only because they don't have to be freighted x-thousand miles to reach your high street emporium.

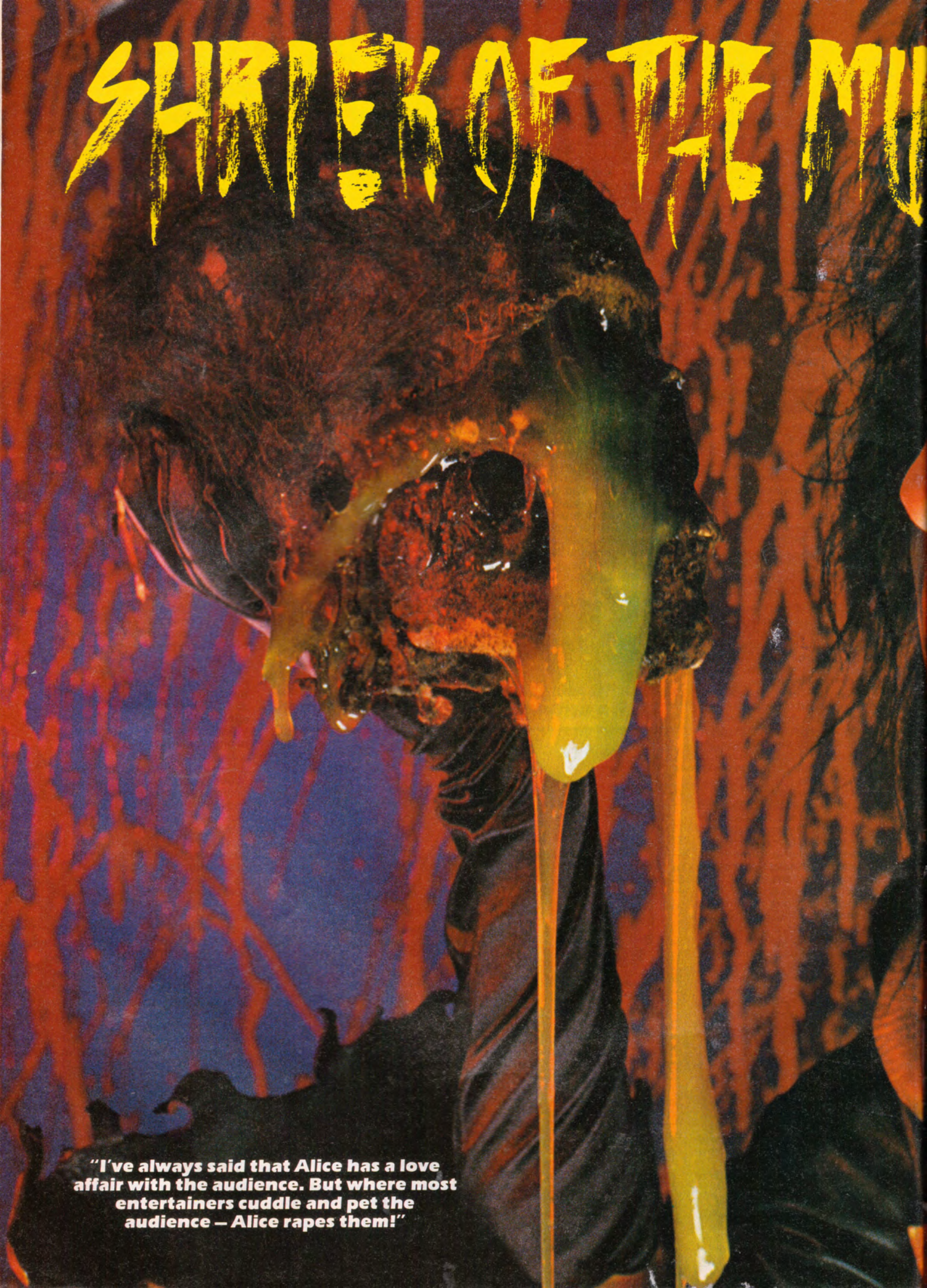
Even the orientals have cottoned on to this – witness the number of rack systems being offered with homegrown loudspeakers: the NAD Series 20 is a case in point, coupling the excellent 3020E amp, 5120 turntable (with Ortofon cartridge) and KEF-built NAD 8020E speakers, and all for just £299.95. What's more you get twenty feet of high-quality speaker cable and a dem disc thrown in.

Definitely one of the better-sounding budget systems to be heard at the aforementioned show, and no less so the new Dual 503-1 turntable.

In the midst of all this publicity for CD, it's good to find a company that remembers there are still unknown billions of LP records out there looking for something to be played on. For the past decade, Dual's 505 turntable, in its various guises, has out-sold all the opposition. It's been the budget deck against which everything else has been measured.

The German manufacturers, following the dictates of so-called 'obsolescence' would have chopped it years ago; thankfully, the UK importers persuaded them not to, at least, not until a suitable replacement was found. Now they think they have it in the shape of the Dual 503-1, and first impressions suggest we shall not be lamenting the loss of its predecessor.

The semi-auto 503 has two speeds (33 and 45), as well as all sorts of amazing technical features like Urethane Mushroom Membranes for feet (presumably lightly tossed in butter with a hint of garlic), none of which need occupy us here. Suffice to say, at £114.95 including arm and cartridge, we look forward to cocking an ear to it.


SHRIEK OF THE MU
"I've always said that Alice has a love affair with the audience. But where most entertainers cuddle and pet the audience – Alice rapes them!"

TILATED

ALICE COOPER leads DAVE DICKSON through the spooking glass and talks about his latest album 'Raise Your Fist And Yell', his sordid past and his gore-drenched future. Photographer PETE CRONIN brings his barf bag

PICTURE THIS: Me, my friend Kay, Andy Layson (then marketing man at MCA), Kane Roberts (Alice Cooper guitarist) and Alice himself. We're lounging around in Alice's suite at the Birmingham Holiday Inn. It's about midnight and I've just finished an interview with Kane, and a little while ago we all trooped down the corridor to join Alice in his suite, the inner sanctum. Before me sits a pot of tea and some empty cans of Diet Coke. The TV is showing 'The New Avengers' and Alice has just passed some admiring comment about Joanna Lumley (Purdey).

Earlier in the evening Alice performed the last show of his 1986 UK tour at the Odeon and is now winding down. The talk, naturally, turns to horror movies . . .

Beside Alice is a copy of 'The Psychotronic Encyclopedia' – the indispensable guide to horror flicks and a whole lot more. Titan Books are anxious to republish this now out-of-print tome in the UK and I'm here pitching for Alice to write the introduction to the new edition. He agrees enthusiastically (we're STILL waiting, Alice!!) and scans through the pages. He stops at the 'S' section and reads out the entry for 'Shriek Of The Mutilated'.

Now THAT, we are all in agreement, would make an excellent title for the next Alice Cooper album.

So what happened, Alice?

'Shriek Of The Mutilated' sadly transmogrified into 'Raise Your Fist And Yell' – a more prosaic title, I'm sure you'll agree. But, as Bill Shakespeare himself put it, "a rose by any other name . . .". Or, for our purposes, "a 'Shriek Of The Mutilated' by any other name is still a 'Shriek Of The Mutilated'!"

So, the world can call this album what it will – to me it will *always* be 'Shriek Of The Mutilated'. More importantly, this album represents a smooth shift into top gear after the jump-start to the Cooper career given by last year's 'Constrictor' LP. Which brings us bang up to date.

THE NEW album is about to hit the racks and Alice will be taking the same touring band across the concert halls of America. The UK may see the new stageshow sometime next year, depending . . . Meantime, Mr Cooper had drifted into town to headline Sunday night of the Reading Festival. And Pete 'Cat Mutilator' Cronin and I weren't about to turn down the opportunity to lap up yet more Cooper-Gore.

So enough of this, over to Alice Cooper for words of wisdom on . . .

The album: "I'm really happy with the album, the sound of it (it was produced by Michael Wagener) – this one has real drums where as 'Constrictor' had synthesised drums and we gave Kane a lot more room to play this time too. It's a lot heavier.

"Sound-wise, it's the logical step on from 'Constrictor'. 'Constrictor' was a good first album – and I look on it as a first album after those three or four years off after the 'Dada' LP. 'Dada' was like the end of an era, the end of the *old* Alice. 'Constrictor' was the beginning of the new Alice."

The story of Gale on side two: "It's kinda autobiographical. This guy watches so many horror videos – that's all he does – to the point where he doesn't know if he's *in* the videos or just watching. And for some reason he keeps killing – but all his victims are called Gale, every one.

"He just keeps killing them, and he can't discern between actors in the videos and *real* victims! And at the end, when he's killed this girl in the song 'Gale', and he's thinking about her bones in the ground and about how the bugs are inside her ribcage, and the dog is digging up the bones – he wonders how the dog remembers Gale and how the bugs remember Gale.

"And he sees this wedding dress and it's got blood-stains on it everywhere – but he doesn't see blood-stains, he sees roses! This guy's a romantic, y'know? He's so crazy, he looks at this blood and all he sees are roses. 'Roses On White Lace' is this whole thing about him not

KONTINUEZ OVER

"I really do look at the first 15 years of my career as the first stage. I look kinda fondly at it but it really isn't part of my life any more"

FROM PREVIOUZ PAGE

knowing that it's really blood. For him, he's painted these lovely roses on this white dress. So he's really a psycho."

Staging the drama: "I don't really know how we're going to do it, we're working on that now. But I can picture some great stuff with the wedding dress all splattered . . . and all the Gale creatures, they can come up on stage at different times – they can keep on coming up! All we have to do is train a dog . . ."

Alice, psychiatry and the promotion of violence: "The psychiatrist ('From The Inside') told me everything I did was an extreme thing. He said, 'No matter what you do it's going to be an extreme. Part of the thing that's going to save your life is the same thing that almost killed you.

"'When you decided to become an alcoholic, you decided not just to become alcoholic, see the problem and go get it taken care of – you took it right to the edge of the cliff and hung yourself over to look at the bottom! But you came back and saved yourself, and that's amazing.

"'With your stageshow, most people would take it to there (indicates a certain point) – but you take it to here (indicates a point much further away). You take it to the point where people have GOT to talk about it, where people have GOT to notice it. That's why it's a legendary thing – because you did it first and you did it best.

"'The reason you beat the alcohol addiction is that now you don't just get to here and say, well, I'll have a beer once in a while. No, now you're ULTRA straight! To the point of ridiculousness'.

"So I have to be careful with anything I get addicted to. And he said it was the same thing with the violence in the show, a lot to do with me taking things to the extreme – even though it's funny! Alice takes it to the point where it's not violent any more, where it gets to be funny.

"It's the same thing with the horror movies. When I first saw 'Friday The 13th' I went, 'Hey, this is really violent, I hope people are going to be able to take this'. But after about the fourth one I started laughing at them and going, 'This is really *funny!*'

"The psychiatrist asked me how my marriage was. I've been married now for 11 years and I've never once cheated on my wife. He said, 'That's because you're an extremely married person'. And if I weren't, I would be with three girls a night! Because I would be an extreme hedonist.

"So the psychiatrist told me, 'The deal with the violence has to do with you taking it past violence and into absurdity'. But I think that makes it an artistic thing. I don't ever want to know where Alice comes from – he's just an absurd phantom character."

Are you still in analysis?

"No, I'm not, I'm really not. I feel good about myself right now. I think the last tour made me feel that way because physically I was ready and every night felt like the last night, so every show was the best we could do."

Vincent Furnier becoming Alice: "I used to think I had to get drunk to become Alice. At that time (1972) I didn't know I was an alcoholic. I was at the first stages of alcoholism and I made fun of it all the time. I kind of liked the idea that I was forced into drinking – that I wouldn't drink if it weren't for Alice, that kind of thing.

"I was exploring a lot of things at that time. I didn't know if I needed the alcohol – though I realised after a while that I DID. Then, after I'd stopped drinking and went back to do the show, I realised it was nothing more than an obstacle.

"Either that, or it was like a three-stage rocket and I needed the alcohol to get me past the first stage. Now the second stage has begun and we're going faster. I don't know what the third stage will be like, but the second is faster, cleaner, more together all the way; the stageshow is much better than it ever was, the attitude is much better, the thoughts are much better, the whole concept is better – even the reaction from the audience is better!

"I really do look at the first 15 years of my career as that first stage. I look kinda fondly at it but it really isn't part of my life any more."

The transformation into Alice: "When I'm behind that curtain I'm shaking, I'm still me. I'm in all the make-up, my attitude is right . . . but I'm a total bundle of nerves. Every night it's like that, I'd feel uncomfortable if I weren't. But as soon as 'Welcome To My Nightmare' starts and the gate blows up, from the moment I step on that stage, it's like YEEAAAHHH!! I get this surge of 'Alice' and suddenly it's like: I'm at home again!

"For the next 80 minutes I'm at the high point of my existence, being up there on the stage – because I really *am* at home. Everything I do is positive, it's sharp and it's fast. My posture changes when I become Alice, even my voice. When I go to sing in rehearsal I can only sing to a certain point, but when I get onstage my voice really opens up.

"So I guess it's like a possession – well, I wouldn't call it possession but it *is* like being overcome with this character. And it's immediate, it's like a shot! I think what happens is, that's my moment of truth.

"Everything else, all the talking, the rehearsing, the preparing, the worrying, it all comes down to that one second when you hit the stage and the audience is expecting one thing: *a great show*. You have to got out there like THIS IS IT! There's no two ways about it. Hate it or love it, this is what the show is going to be.

"And the audience love that. They love Alice like that, they don't want him to be weak up there at all, they want him to come out there and blast them! I've always said that Alice has a love affair with the audience. But where most entertainers cuddle and pet the audience – Alice rapes them! Alice goes out there and the audience is like a female entity to him. He takes them, shakes them and rapes them. And they like that! They want to be taken! They want to be sexually taken by this show."

Sexual Perversion & Fantasy: "They always asked me what my favourite fantasy was and I always said, 'Tuesday Weld in a dirty slip!' There's something about her, still, and when I picture her at about 18 years old with dirty hair and a dirty slip . . . that's a good perversion. I still think that would be great.

"But the thing is, if Alice IS the Teenage Frankenstein he's a conglomeration of a lot of different perversions, a lot of humour and horror. He has a lot of different sides and mental levels, and perversion has a lot to do with that. There's the point where the girl appears with the whip – lots of things up there are perverted.

"But the funny thing is, the audience as voyeur loves that one-on-one kind of thing. So Alice really does come off as being a real asshole sometimes.

"The more Alice wants to be hated, the more his audience loves him. He's a real villain. That's why I used to do a lot of these straight shows (quiz shows, etc.) in America, because I figured it would be so great just to go on there and have them HATE me. And they would HAVE to hate me because I'd be sitting there and they'd be going, 'My kids have got all his records and just look at this DISGUSTING guy!' But nobody got the joke!

"The kids thought I really *wanted* to be on these quiz shows and I was going 'No, don't you get it? I'm here representing you guys, I'm the worst person in your parents' nightmares – in order for this woman to win a car she has to ask ME a question, and she won't even let her kids go to my concerts!' I thought there was something great about that."

The morality of the Alice resurrection at the end of the show: "It's like Alice saying, 'Who're you kidding: You've been trying to kill me onstage for 17 years and I'm still here'.

"Now, we cut Alice's head off – but even then when the executioner takes the head out of the bucket and she's showing that she's won, holding it up for the audience to see and kissing it, Alice spits blood all over her! Even then the head is still alive! That's like Alice's last laugh; even in death the head is alive enough to spit in her face!

"Every time she comes backstage after that, I'm there getting ready for 'School's Out', and she's got blood all over her face – I laugh every single night, that's so funny!"

The Houdini Factor & the public demand for more: "Did you read the whole thing, how he died? He used to challenge anybody, at any time, to punch him in the stomach, which was like a rock. At one point before a show someone came and punched him and ruptured his appendix. Then he went on and tried to do his escape from the water tank but his appendix erupted while he was in it – which I guess is one of the most painful things in the world – and in those three minutes it caused a heart attack, so that's actually how he died. He would have

got out if it wasn't for his internal injuries . . .

"The show's gotta be more outrageous, more spectacular every time, but there's a million things we can do. For instance, in the next show we may do a version of the hanging again, only it would be a more modern version, an update, like we did with the guillotine. If you see old videos of the guillotine it was nowhere near as good as the new one, it wasn't in the least bit dramatic in comparison. The new one looks REAL!

"And the hanging would be the same, where something would physically happen to the throat. I would imagine if I was hung it would do something pretty horrible to my throat – or maybe my head would come clean off!!

"I also heard you die with an enormous hard-on, that at the actual moment of hanging you get an erection . . ."

Renfield (Alice's personal assistant): "And you also shit and piss."

"How disgusting! What an awful way to go! Shit, piss and get a hard-on!"

The sexual attraction of death: "Well, when you see someone get killed, when you drive by an airplane wreck or a car wreck say, you look at it, you can't NOT look at it! It's the natural thing. And the reason is you're so glad it's not *you* – there's such relief.

"I think that's why people jump out of aeroplanes, go skydiving, what a thrill that must be! The last great adventure! Though I would never do it, a lot of people say that it's the ultimate thrill – diving out of an aeroplane. I would never trust any *thing* to actually open. Skydiving – who would have enough cool to do that? I never would! I'd jump out of the plane and pull that cord *immediately!*"

Future projects 1) Alice and the 'Prince Of Darkness' movie: "That track seemed to fit in really well as the opening cut on Side Two (of 'Raise Your Fist . . .'), although actually it is the title song for a new John Carpenter movie. I think it's going over the end-credits. And Kane and I ended up being in the movie, which is gonna be great.

"I don't know the whole plot, all I know is that I play a bagman – like a baglady – and I and all the other bagmen are totally possessed. And Kane is one of these bagpeople too, he just does a little walk-on – but he's so big!

"What happend was that we went down to the shoot and John Carpenter said, 'Why don't you stand in as one of these bagpeople. It'll be funny because it'll be a fast pan so people will go: "Was that *really* Alice Cooper and Kane Roberts?"' I was totally garbaged out and Carpenter said it looked so good that he wanted to develop the character some more, to make the character a little more important.

"They had this other character, a doctor, who they needed to get rid of but they didn't have his death planned out. So now he walks out into this alley and sees all these bagpeople. He turns around, and I'm standing there with this bicycle without a front wheel and handlebars. And he bumps into me and I push this bike *through* him and it comes out the back. Then he rolls over and he's balancing on this frame and stuff starts coming out of his mouth – it's great!

"I think the deal with the movie is that they have the Devil trapped in this ancient jar which has a combination lock that none of the computers can crack. So they figure that the only one who could have arranged this combination was God or Jesus – the computers are totally stumped as to how to get it open. That was the first draft of the script that I read – but of course something gets it open! And then this green stuff drips out into someone's mouth and they turn into this devil – it's great stuff!"

Future projects 2) The 'Raise Your Fist And Yell' tour: "We're putting together the new show now. We're going to be incorporating more of 'Constrictor', more of the new album, and start dropping some of the older stuff, weeding it out.

"We're now in the position that bands like the Rolling Stones and the Who found themselves in; that no matter how you arrange things it sounds like you're doing a 'Best Of' show. It's kind of a Catch-22, because you want to satisfy all of the people but you don't want to put on an oldies show . . . Well, you saw what we did; we took the old songs and revamped them so that now they sound new, like 1987 rock . . .

"But I still think there's too much old material in the show – there's gotta be a lot more of the new stuff. And if we can stage this new thing, this whole 'Gale' section, it'll be great."

Of that I have absolutely no doubt.

Well, if The Nightmare has been and gone again, the morning after looks set to be just as gruesome. Another bedtime story next time Alice hits town, children, but in the meantime: Sweet Dreams.

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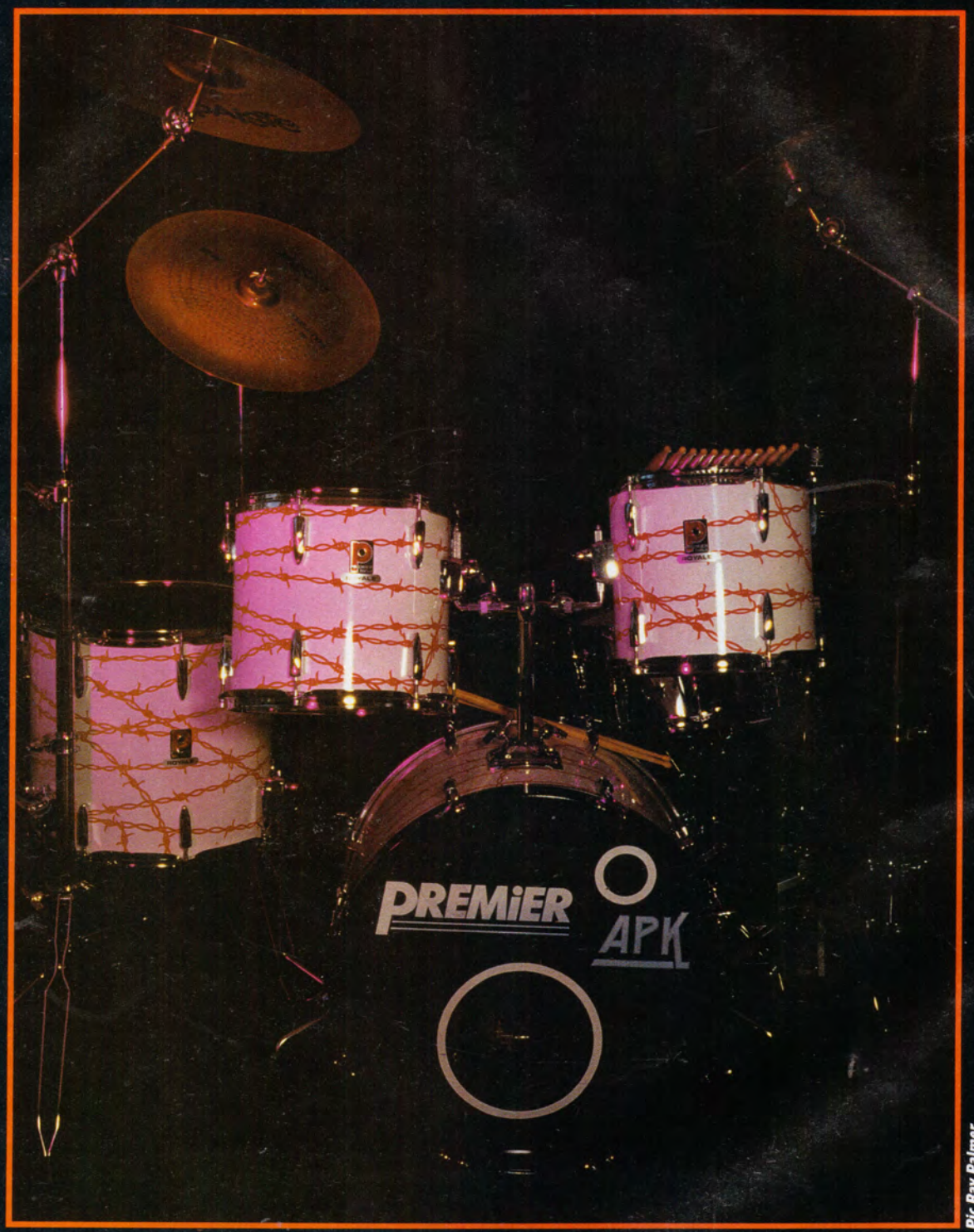


Pic Ray Palmer

BA-DAM! BA-DAM!! BA-DAM!!!

If your neighbours aren't already heartily fed up with that mega-amplified noize beltin' day 'n' nite from your multi-watt hi-fi system, here's your chance to win a superb drum kit plus cymbals and *really* get up their noses!

Yep, what we have here is the incredible five-piece Premier APK Drum Kit – together with a custom 'barbed wire' finish, as used by Nigel Glockler. To accompany this awesome item, we have a sensational set of Paiste Rude Cymbals – bringing the retail value of the whole caboodle to over £1,000!

We also have 20 pairs of customised *Kerrang!* drum sticks to give away as consolation prizes.

Just answer the following four questions correctly to win!

1 Who is the new drummer with Status Quo?
2 Which band does Pete Jupp drum for and what is their debut album called?
3 Who is the new drummer with Twisted Sister?
4 Who has drummed for Tina Turner, Kate Bush, Gary Moore, Judie Tzuke, Rogue Male and Paul McCartney and has recently finished a world tour with Elton John?

Send your entry on a postcard to: *Kerrang!* Drum Kit Competition, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

KONCERTZ

GUNS n' ROSES/
FASTER PUSSYCAT
Apollo, Manchester

IT'S SO SLEAZY

I BROKE out my shades, climbed into the car with Cronin The Snapper and Malcolm The Mad, uncorked the bottle, and off we went, three fools hogging the fast lane to Manchester . . . where the sun never shines and the sky is just a fat bladder permanently out of control . . .

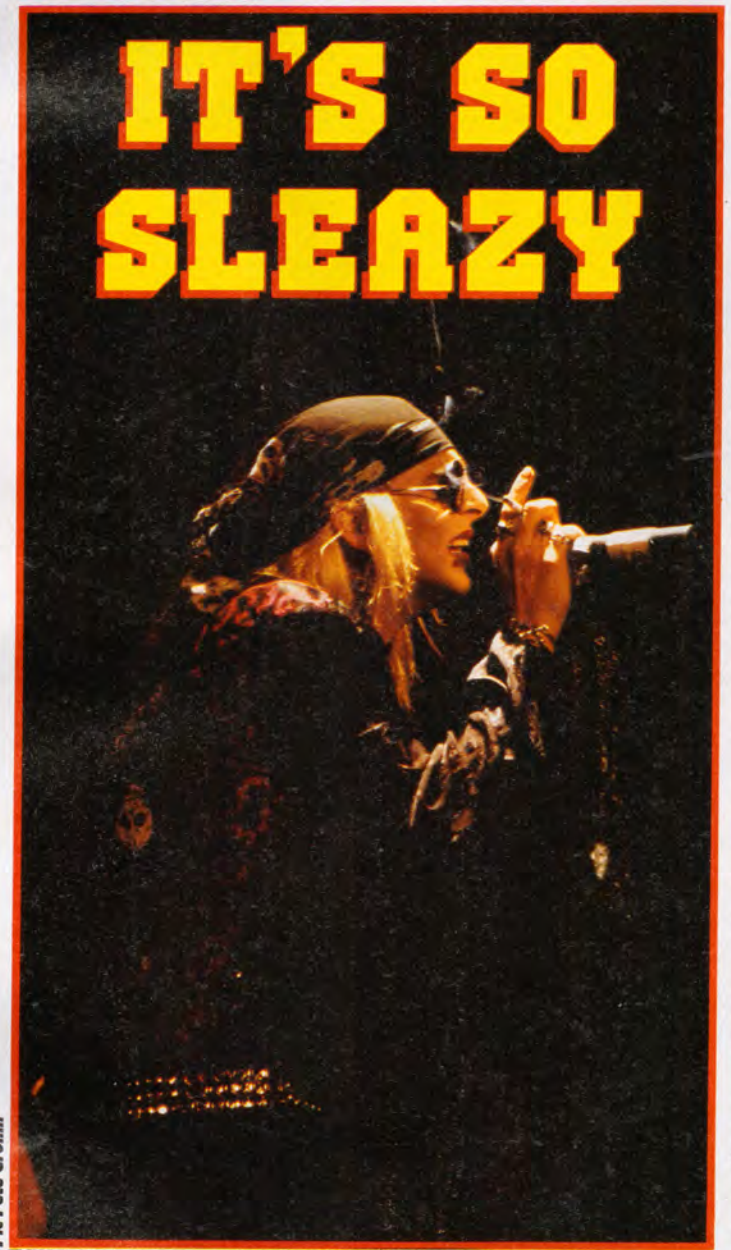
Four-and-a-half hours later, the bottle's gone, outside the world's turned vodka-tonic, sheets of wet stuff falling like bombs in the road, and suddenly there it is – the Manchester Apollo. On the steps they loll, the mega-city mutants: wax faces, stretch-leather limbs, cancelled eyes, hair like fire, walking effigies with dreams as black as their nail-polish. Brothers in braggadocio, sisters in sleaze, all gathered here in the rain to see the New Gods Of Glitz, those proud Hollyweird types, Faster Pussycat and Guns n' Roses.

Already billed in this magazine as 'The Sleaze Double Bill Of The Decade!' by no less a personage than St. Sylvie Simmons, and featuring, according to Mad Mal, 'The Most Dangerous Band In The World!!', this five-date UK tour has a lot to live up to. The third date in Manchester is probably as good a place as any to judge the true frenetic potential of both these bands.

It's not an easy audience to work, the Apollo crowd. Unlike the previous night's show at the Rock City in Nottingham (a killer, by all accounts), this is not a stand-up-and-drink-as-much-as-you-like gig. This is a theatre date, policed by thugs in monkey suits ready to throw you out on your ass if you so much as twitch a muscle in the direction of the aisles, and it will take as much graft as craft to make any real mark on the night.

Not enough tickets have been sold to reach all the balcony seats, but down in the stalls there's already a good itch going in time for Faster Pussycat's opening 45-minute set. Weak yellow light hits the stage and the band begin pumping into their signature tune, 'Best Cathouse In Town', singer Taime Downe swaying like a cobra behind mirror shades, flirting with the mike, shadowed by the guitars of Greg Steele, Brent Muscat and bassist Eric Stacy, Mark Michals' drums bossing the sound, the band, the stalls, Big Mal and me, impatient just to get into it . . .

It takes all of the first number and most of 'Smash Alley' to put the first good crack in the ice, but by the time the band sink their teeth slowly into 'No Room For Emotion' – guitars cracking like whips, Taime crooning like a sheep-killing dog, drums rattling like chains – me and the rest of Manchester have turned in our day-tickets and fastened our first big fix on the bosom of the night . . . From hereon in the ride gets easier, the band working the veins good with hi-octave performances of 'Slip Of The Tongue' (a new number, and one of the best of the set), 'Don't Change That Song', and a real guitars-dangling-round-the-knees-version of 'Bathroom Wall', a song about an old relative of mine, and packing enough back-handed wallop to make me wish I could see these boys out there on their own in a club somewhere. For a support act, Faster Pussycat look like they'd be hell on ten legs as headliners . . .



Pic Pete Cronin

TAIME DOWNE from FASTER PUSSYCAT: hell on ten legs

Me and Mad Mal, we get the halftime whiskies down and make it back to the hall in time to watch Guns n' Roses cranking out the opening brattish chords to 'It's So Easy'. Lead guitarist Slash, his face buried beneath that long mop of dark curls, kick-starts the riff with one punch, singer W. Axl Rose (what a name! Dweezil Zappa eat ya heart out!) moves like a crab for the lip of the stage, eyes slitted, knees tied, head back and howling, and the rest of the band – Izzy Stradlin' (rhythm guitar), Duff McKagan (bass) and Steven Adler (drums) – lean like scarecrows into the beat, teasing out the riffs then nailing them down like dead things.

Things get down and dirty through 'Outta Get Me' (which Axl prefaces with a special thanks to the people of *Kerrang!*, the "greatest f**king rock magazine in the world!" Me and Mad Mal looked at each other and blushed. Then I sent the silly bastard off to get more drink!), 'Mr. Brownstone', 'My Michelle' (the only ballad in the set, which the band only just manage to play with straight faces) and 'Sweet Child Of Mine' (which Axl dedicates to *Pandora Peroxide!* For Christ's sake, will this boy stop at nothing to get a good review? Mad Mal was practically in tears!).

And then the band settle into what will be *the* show-stopper of the night: 'Rocket Queen'. Unlike the album version, live Guns n' Roses have extended the number by another five minutes or so. Just as Slash comes to the end of another back-arching run across the frets, one boot resting easy on a monitor, Steven Adler's drums begin a long-rattle beat. The guitars wink out and the rest of the band fade into the wings, the drums taking over.

Then Izzy appears by Steven's side on the drum riser, a pair of sticks in his hands, and begins hammering home some beats of his own; Duff is suddenly there too, at one side of the stage, rapping it out with a pair of snares. Axl swaggers out from the shadows clutching the bass, pulling on it, and Slash sidles up to the spotlight and lets it all come down in a s**train of bad-minded guitar breaks that send the tingles running down the back of my neck like a cold sweat.

'Welcome To The Jungle' received the loudest applause of the night, the band really shifting the gears now, their pulse strong, like a slap in the kisser . . . 'Paradise City' ended the set right: Slash striding around the edge of the footlights like some kind of bastardised Jimmy Page, commanding your complete attention; Axl all spastic angular gestures and tripped-out Beverly Hills aggression; strobelights turned full on until it felt like they would fry your brain.

The encore – the *only* encore of a 65-minute set, which is taking the trash aesthetic a bit too far, dontcha think? – was a rude and raunchy stab at that bad old Aerosmith moonstomper, 'Mama Kin'. And boss, it wuz good!

I haven't felt so unclean in ages. Sometimes you've just got to get some dirt underneath your fingernails. And right now Guns n' Roses and Faster Pussycat are some of the best soil around. One touch I had, and I'm hooked.

You will be too if you're not careful . . .

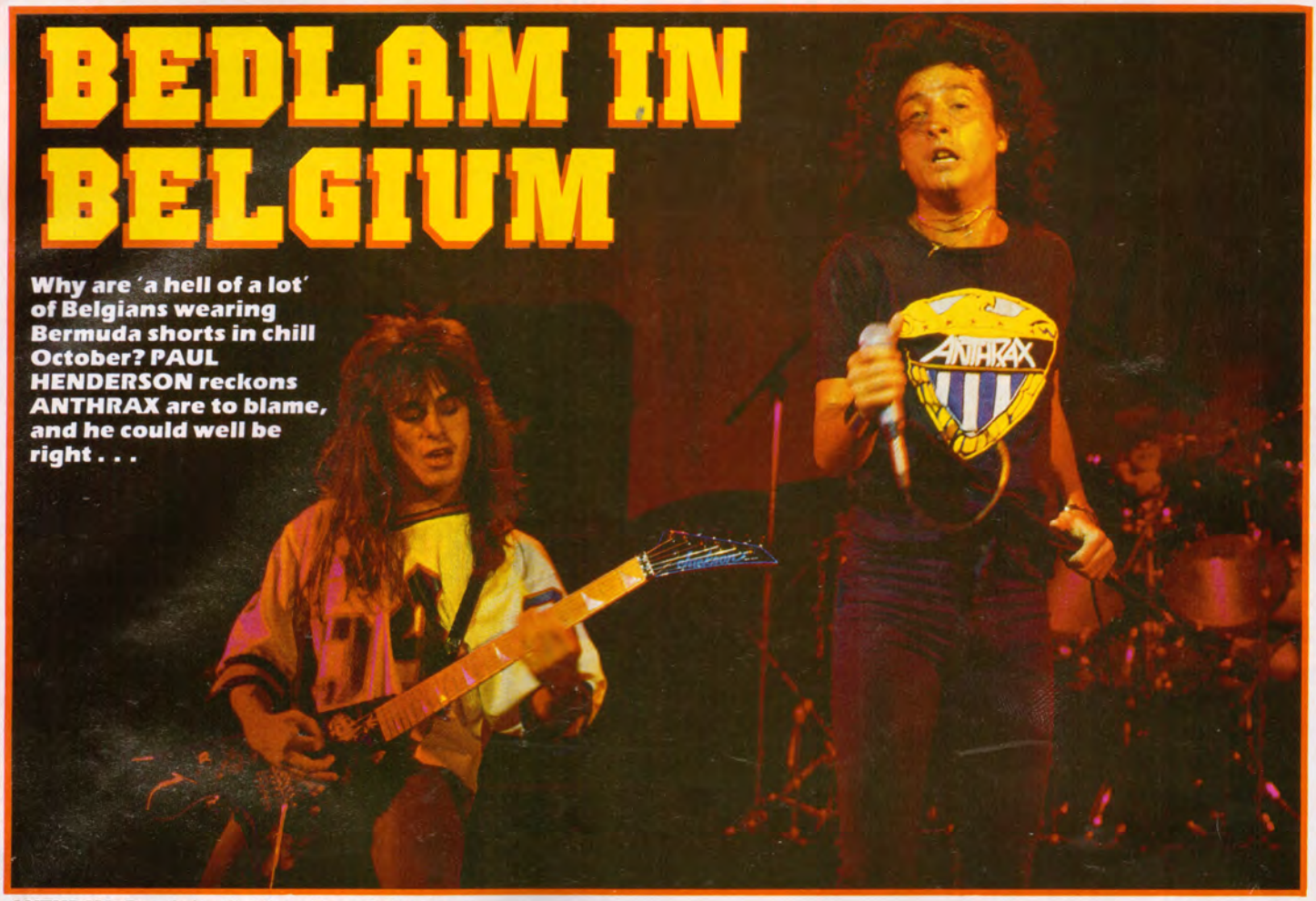
MICK WALL

SLASH** and **W. AXL ROSE** (main pic) from **GUNS n' ROSES

Pix Pete Cronin

BEDLAM IN BELGIUM

Why are 'a hell of a lot' of Belgians wearing Bermuda shorts in chill October? PAUL HENDERSON reckons ANTHRAX are to blame, and he could well be right . . .



Pic George Chin

ANTHRAX: Dan Spitz (left) and Joey Belladonna

ANTHRAX
Hof Ter Lo, Antwerp, Belgium

THREE NUMBERS into tonight's set at the Hof Ter Lo and Joey Belladonna is testing the crowd's grasp of English: "Hey! How y' *doin'* out there? Say, where the f**k are we? Where? I can't *hear* you . . . Antwerp?"

"In Belgium," guitarist Scott 'NOT' Ian informs him, in a conspiratorial tone.

A massive flag – red and white stripes, with an eagle's head and 'Anthrax' logo, is drawn across the back of the stage just before the band launch into a thunderous, throbbing, gloriously menacing 'I Am The Law'.

Bedlam! Suddenly there are arms and legs all over the place as kids are rolled stagewards, head-over-heels along a propelling sea of raised hands.

For the next 13 or 14 songs the lot of the front-of-stage security men is not a happy one: nutty Belgian kids coming at you from all directions – panic! Drenched with sweat from the constant yet hopeless effort of trying to push them back – The Horror Of It All . . . . to be Caught In A (Reverse?) Mosh!!

Much later, out of sweat-soaked stage togs, bodies showered and dry again, Scott and fellow guitarist Dan Spitz both made more or less the same comment – that these Antwerp kids, perhaps contrary to initial expectations (and they certainly surprised me), had drawn a pretty damn fine performance out of New York's finest:

"Those kids, man. Pretty f**kin' wild, huh?"

Anthrax hadn't played in Antwerp before and, even up to an hour before taking the stage, didn't appear too enthusiastic about the show. Not a very big place (1,100, sold-out – which it was), bearing a closer resemblance to a school hall than a rock venue.

The general feeling among the band *seemed* to be that tonight's show would not be that good, especially in the wake of the previous night, when apparently the German town of Bremen hosted what sounded like a something of a knock-out performance.

Earlier in the evening, I arrived at the Hof Ter Lo just after the sound-check: "Hello Scott, how are things going?"

"Great! But . . . Jesus, man! What made you choose to come and see us in f**king *Antwerp?*"

His surprise was understandable. On arrival, Antwerp(en) airport is about as busy as the quietest part of the day in the quietest part of the quietest town I've ever been to.

Reeeeal quiet – everything closed except the runway and the toilet. The rest of town looks pretty much the same.

"Antwerp is very quiet today, isn't it?", I say to the taxi driver who drops me at the hotel.

"Nooo, not really," he replies, obviously having been teacher's pet in English lessons at school. "It is *always* like this."

It is, by the way, *three o'clock on a Saturday afternoon!* What we have going on around here is more an Imitation Of Life than the real thing.

But I thought it would be 'interesting' (not to mention great fun) to see them playing somewhere other than in London, their "second home, after New York," according to diminutive Dan, the shortest guy but the one with the longest shorts.

There, they've improved on every visit, and even the first one, at the Hammersmith Palais, was a bloody good 'un. And then earlier this year they walked away from the biggest show they've ever done (it was consequently a bit of a nerve-trembler for them), Castle Donington, with, as far as I'm concerned, first prize and an upward-spiralling reputation – Soldiers Of Metal, or what?

But what are they like in some rock 'n' roll backwater? (Apologies to fans in Antwerp but, let's face it, the place itself sucks!)

Anthrax are doing phenomenal business right now. Every place they play is (if they *have* played a town before) bigger than last time around; the crowds are bigger; the record sales in every country they've played have superceded whatever numbers their previous records shifted; there's a hell of a lot more merchandise changing hands . . . and there's also one hell of a lot of Belgians wearing Bermuda shorts on a less than warm day in October.

Apart from anything (everything) else, Anthrax have succeeded in finally making it cool to wear something *sensible and practical* at packed gigs, where everyone *knows* they're going to sweat their nuts off but where, pre-Anthrax, anyone turning up to a heavyweight gig in shorts probably looked more of an alien than someone who turned up in a three-piece suit and Law Society tie.

PUMPING OUT decibels with a relentless, powerful pulse, and pushing with the momentum of a locomotive, the Charlie Benante-driven 'Indians' seems to kick the whole machinery into a higher gear.

By the time 'Injun' Joe spreads his wings and flashes his multi-coloured, feathered head-dress, Belgians are being launched upwards out of the crowd (powered by a few friends) like cruise missiles leaving their silos. Belladonna and Ian follow their trajectories and wear ear-to-ear grins – amused and loving it.

A couple of songs later 'N.F.L.' is accompanied by a stream of kids running about the stage, and 'Armed And Dangerous' builds a magnificent wall of sound out of thumping great slabs of power-drumming over which flow the guitar chords of a soon-to-be classic riff.

Cover versions are often shaky territory, but Anthrax have been lucky. It's probably fair to say that they've made the Pistols' 'God Save The Queen' their own.

It goes down incredibly well. In fact, there's 'something in the air' about a batch of cover versions for a series of B-sides. Scott was NOT giving much away, but my guess that an Aerosmith and a Rush cover could be on the cards drew a coy, "You could be on the right track, but don't count *anybody* out!" from the man in the skull 'n' crossbone Bermudas.

Anthrax on record are one thing. Anthrax live are so good because they leave room for improvisation. There's even room for mistakes, which don't

have to precipitate a disaster if they are treated as part of a welcome and (for them) necessary edge of unpredictability (rare among bands these days) rather than a malfunction in the 'automatic pilot' that many bands cruise on.

Scott: "Couldn't do it. It would get real boring. With us, the show really depends on what's going on in the crowd or onstage. We just get up there and start playing and an hour-and-a-half later we're done. We have no idea what's happening in between."

Once into the home straight there's no stopping this lot. 'I'm The Man' and 'Gung Ho' are belted out with high-energy efficiency as the planned ending – bassist Frank Bello charging about the place like his arse is on fire and Dan Spitz arching backwards and pointing his face to the ceiling in now-familiar fashion while delivering some of his fluid, virtuoso guitar licks.

Finally, an impromtu rap, for which 'Bonzo' Belladonna gets behind the kit and sticks a neat back-beat behind the rantings of drummer Benante, Bello and Ian.

NOBODY (EXCEPT maybe the band themselves) would, or could, argue that this wasn't a *good* gig by any standard. By the time they reach Britain they'll be unmissable.

London may be their second home, but the way things are going it looks like they also have the chance to pick up another holiday home for whenever they want to use it – it's called Europe.

PAUL HENDERSON

SCOTT 'NOT' IAN from ANTHRAX: "We just get up there and start playing and an hour-and-a-half later we're done. We have no idea what's happening inbetween."

Pic Gene Ambo

MOTÖRHEAD/SWORD/GAYE BYKERS ON ACID
Hammersmith Odeon

YEAH YEAH, I *know* Sword were s'posed to be scumbag openers, but here, at the second Hammersmith gig, it was commanded by the great Sir Lemmy of Motörheadsville that the mighty Sword should rise to middle band . . . so who'd dare argue?

Certainly not the Bykers, whose set drew little response from the hardened Hammersmith hordes. It's true to say that there were only two memorable things about their set. Firstly, the fact that the bass player was mysteriously covered in fluorescent orange stick-on bits, and secondly that the vocalist seemed to spend most of his time either crawling along the floor or shuffling around bent double. I dunno, maybe he'd lost a contact lens?

Whatever, the Bykers provided little entertainment for the gathered Metallers as they stood bathed in strobe lights, bashing out blasts of psychedelic guitar, while the vocalist regaled us with stories of his mother's spleen operation. I shan't be seeing them again. (I hope).

The same cannot be said about Sword, whose arrival on stage generated large cheers, not least of all from our very own loudmouth and ardent Sword fan Steve McTaggart. And he does seem to have his ball in the right court, if you'll pardon the expression, cos Sword were simply amazing.

Four Canadians who play traditional British Heavy Metal better than most traditional British Heavy Metal bands, they stormed through a set including many of the faves from 'Metalized' (their sole album to date) along with some new material.

Loud (very loud) vocalist Rick Hughes certainly showed no signs of dropping as *he* rocked, his piercing screams shattering glass in windows miles away. Charismatic, Hughes has the makings of a phenomenal frontman, being here, there and everywhere, blond hair flying, mike stand thrust around, and a confident but friendly stage persona.

The band were very tight, shining brightest on 'FTW', 'The End Of The Night' and super-down-'n'-dirty 'Stoned Again'.

Guitarist Mike Plant is also worthy of a mention, as he managed to whip his instrument into an agonized frenzy on more than one occasion, and along with bassist Mike Larock provides an excellent and mobile foil for Rick to work from.

Totally fulfilling, very *(very)* loud, the band left to resounding cheers, and McTaggart collapsed in tears of awe.

After a spot of GWR hospitality (it was only a spot, as well!), the mainmen took to the stage. Unsullied by fashion, fad or Fairlight computers, Motörhead can always be relied upon to produce a bout of brain-numbing, stomach-shaking Metal: indeed it could be said that they were the precursors of Thrash . . . (?)

With the 'Head ranks now comprising of Lemmy, Phil Campbell, Würzel, and the reinstated 'Philthy' Animal Taylor, the band proved that they are still a major contender, a major crowd-puller – and not a bunch of old blokes who've had their day.

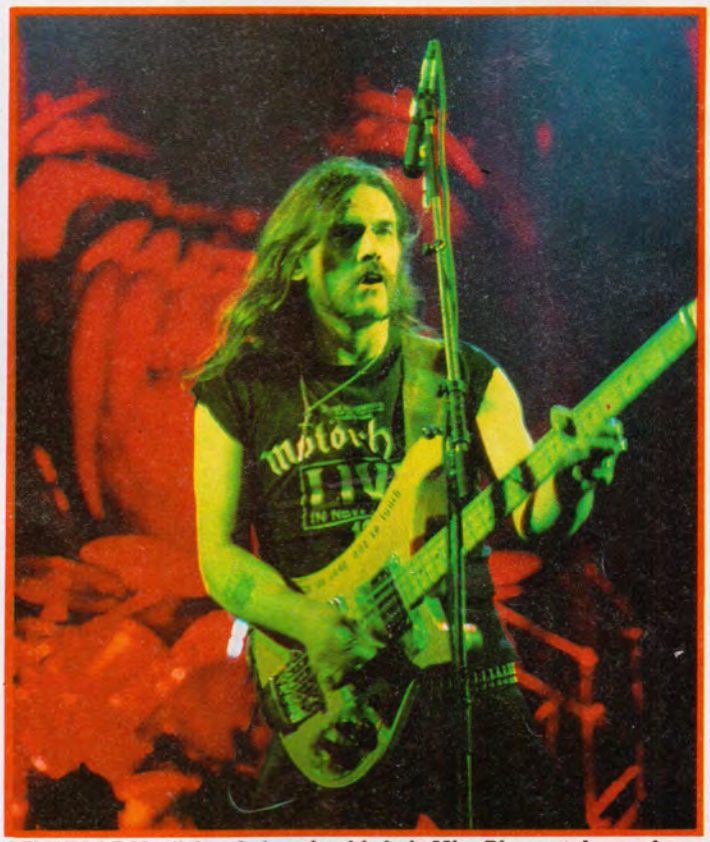
Lemmy gleefully reminded us all that he is now a movie star, as he tossed his hair back (Miss Piggy-style), pouted and then collapsed laughing at himself during the intro to 'Eat The Rich' (movie title track). A fine track it is too, as is 'Stone Deaf In The USA' (also from 'Rock 'N' Roll'), which comes complete with a tale of woe about ordering pizza in American hotels. I mean, c'mon, who else would write songs about ordering pizza in American hotels?! Eccentric ain't in it, but dontcha just love 'em for it?

Old faves? Yep, there in force, with 'No Class' especially going down like a gallon of lager on a hot day. And 'Ace Of Spades' and 'Motörhead' induced similarly manic reactions from both crowd and band alike.

By 'Overkill', my usually wimpy self was won over by Motörhead's obvious delight in being onstage playing before their adoring masses. Picking up the nearest squash racket (Xavier-style), I rocked furiously in the aisles and vowed to 'accidentally' lose the next edition of Wimpwire.

They came, they saw, they got their ears blasted out, they went home happy.

ALISON JOY



LEMMY OF Motörhead: 'tossing his hair Miss Piggy-style . . .'

SWORD (VOCALIST Rick Hughes, centre): 'the makings of a phenomenal frontman'

BOB DYLAN, TOM PETTY & ROGER MCGUINN
Birmingham NEC

WELL THERAPEUTIC. That's what I thought of this big NEC 'Burning The Temples' bash. A three act bill featuring Sixties' stars Roger McGuinn (former lead singer of the Byrds) and Bob Dylan, both backed by funky Tom Petty and his Heartbreakers – and an audience which must have averaged thirty in age. It's good for the soul when you realise that you are not the boring old sod you think you are.

When McGuinn saunters out on stage, a middle-aged man with jeans and a 12 string, for a vast NEC turn out, there is something eerily grandiose about the very simplicity of it all.

McGuinn strummed through a brief half dozen or so acoustic trips with aplomb. The highlight of course was an impassioned version of 'I'm Gonna Catch That Horse If I Can' with that distinctly high-pitched quavering voice. I really loved the sensitivity and feel of that lone acoustic, but the trouble is no one does it quite like Dylan, the master of the genre.

McGuinn brought on the Heartbreakers and got stuck into some good groovy rocking including highly stomping versions of 'Eight Miles High' and Dylan's own 'Mr. Tambourine Man'. Now I know it was the Byrds who really made the tune the classic it is today, but I do wonder about the validity of playing Dylan's tunes to Dylan's audience. Was it homage in excess? Quite probably!

And so to TP. Petty obviously has no qualms about seeing himself as part of rock's great heritage, opening with a barn-storming rendition of Chuck Berry's 'Round and Round' and closing with 'Shout', aided by McGuinn.

The man has tunes and emotion spilling out of his ears! 'American Girl' and the stupendous 'Refugee' prove that here is a man of major talent. The shame of it all was that the Heartbreakers hardly had time to get into their stride before it was all over. The feel of the event was more that of a revue than of a bona fide three act gig. When Petty didn't play 'Don't Come Around Here No More' we knew he didn't consider this a normal gig.

Critical faculties are hard to employ when it comes to Dylan. The man's a legend, he's proved more during a career spanning over twenty years than anyone cares to recall.

Trouble is, at £13.50 a ticket, Dylan really does piss you off by acting the candy man. I felt here that the man was taking a perverse delight in playing God.

Of course when he sets his mind to it then Dylan can be brilliant, as on opener, 'The Times They Are A Changin'' and 'Maggie's Farm'.

'I Want You' and 'Simple Twist Of Fate' highlighted his bitter-sweet romantic style. However, the high points were few and far between. No solo acoustic spots and classics omitted in favour of material which to everyone else is patently inferior. I didn't see the joke and I hadn't paid to get in! What the paying public made of it all God (or is that Bob) only knows. HOWARD JOHNSON.

FROM THE EDGE OF NOWHERE

THIS IS my first and hopefully last letter to *Kerrang!*. I don't normally get wound up by the magazine, *but* in VFTB (ish 155) Chris Welch is treading on dangerous ground.

He says that all the pillocks who threw bottles at Donington should have their own festival in the Falklands. Sod off mate, it's bad enough down here with 60mph winds, snow, and the only rock music we get is the Alan Freeman show. With the stupid shifts we work, we can only listen to it every third week or so. Have a heart Chris, find somewhere else for them.

By the way, the only advantage of living here is beer at 40p a pint and fags at 55p.

Rock will never die and it's still breathing in the Falklands.
Bob, the not very happy person, Falkland Islands, South Atlantic.
P.S. We get *Kerrang!* down here, but only when people send it to us, and even then it takes two weeks or so. Don't forget us!

YIPPEE FOR YANKS

KONGRATULATIONS TO the original Bad Boyz Of Rock 'N' Roll, Aerosmith, for the release of yet another masterpiece! The 'Smiths have really done myself and fellow rock fans in the Western Isles proud with their new 'Permanent Vacation' LP. You're asking why? Well listen to final track 'The Movie'. That voice, the language, no it's not Dutch, it's Gaelic, as spoken by us up here!!

What really puzzles me is how they came up with the idea!? They can't be doing a tour here, so what's the connection?!!

A million thanx to Mark Putterford and Dante Bonutto for their great coverage of Aerosmith and Kiss – hope to see 'em both visiting these shores soon!
Joe Perry's tortured Strat and Gene Simmons' bloody axe.

BLUEY CLUELESS WRITES

BOY, AM I pissed! I nearly wrote in about the poor review of W.A.S.P. at Donington (where they were brilliant!), but now I've just *got* to vent my anger.

Mark Putterford is obviously one of the biggest prats ever created! New W.A.S.P. album 'Live . . . In The Raw' is one hell of a record. The bloke must be deaf or stupid. What's this *'skeleton talent', 'musical shortcomings'* and *'good for a giggle'* nonsense?! Somebody shoot the guy!

W.A.S.P. are one of the best bands around and blew me away at Donington and on their tour last year, even if they are ignorant (remember Derby last year Blackie, when you told everyone you were coming out back, then went out the front where there was only me and you wouldn't sign an autograph?).

Just let me say that W.A.S.P. are hot. Rock on Blackie! Yours annoyingly, **Steve, Derbyshire.**

BLUEY CLUELESS WRITES (AGAIN)

I DOUBT whether this will be the only letter of complaint about Mark Putterford's review of new W.A.S.P. album, 'Live . . . In The Raw'. Surely it would have made more sense for someone like Mick Wall to have reviewed it, letting Putterford loose on bands like Then Jerico, to whom he gave a good review (KKKK¾) in ish 144. One thing's for sure, Then Jerico are better at miming than W.A.S.P. (as anyone who saw 'Top Of The Pops' a few weeks back will testify).

There was only one thing I agreed with in Putterford's review, that being the absence of 'Animal (F**k Like A Beast)', which certainly weakens the album, but just one true statement is not enough for a review. So someone into Metal next time, please. **The Manimal, Caught Somewhere In Time, Goodwick, Wales**

KOMMUNIKATION

***Say it loud to:* Kerrang!, Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ**

CRÜE COCK UP

I'M WRITING to complain about all those bands whose 'tours' consist of a few big venues when they play the UK. I'm unemployed so I can't afford to pay about £10 for a ticket, plus £5 for a coach, so I can only see my fave bands when they play the Manchester Apollo.

Okay, maybe the bands in question can't use their whole stageshow when they play small venues, but it's the BANDS I pay to see, NOT the stageshow. Surely if a band can put on a good show, they don't need sophisticated stage gear?!!

I'm especially disappointed that Mötley Crüe are only playing the Birmingham NEC, Edinburgh Playhouse and London's Wembley Arena. I've been looking forward to the Crüe returning since I saw them in Manchester last year – when Vince Neil said they'd be back there again!! Now it looks as if I'll miss seeing them this time. Mötley Crüe claim to really care for their fans, but if they do they should put their money where their mouths are and do a proper tour. I'm beginning to think that what they really care about are their bank balances!!

Oh well, I'll just spend my money on bands like Iron Maiden who don't just say they care for their fans but PROVE it by doing proper tours (so all their fans can see them) AND by meeting us after the show. Last year I waited for over an hour in the snow hoping to meet Mötley Crüe but they couldn't be bothered coming out to see us. What really annoys me is knowing that they ALWAYS have time for the sluts who are willing to drop their knickers, but when it comes to *genuine* fans – well, that's a different story.

I think all UK Crüe fans should boycott the band's shows in January so that they'll get the message; if they don't care enough about us to do decent tours, we shouldn't waste our money on them. What do other fans think? **A disillusioned Crüe fan, Jackie Gartland, Bolton, Lancs.**

TOO BAD

PLEASE FIND enclosed the Bad News article torn from October 3 issue (*You'll have to use your imagination here – Ed*). Since issue Number One, I have carefully preserved every *Kerrang!* intact, often buying two copies when there has been a picture or article I wanted to cut out. Over the years I have ignored articles on Prince and Big Country etc, because even though I am not interested in these bands, they do not offend me and I accept that *some* Metal fans may actually want to read about them.

However, a bunch of ageing, fat 'comics' poking fun at the music I love *does* offend me. Surely I can't be the only one who realises they are laughing at us all the way to the bank. **Terry, Cleveland.**

THRASH SMASH

IT WAS said in issue 154 of *Kerrang!* that Mark Putterford 1) hates 2) doesn't understand 3) knows nothing about Thrash Metal, but what is there to understand? It's just a way for talentless dickheads to make a lot of noise *and* money at the same time.

Venom and Possessed are really awful, anybody could do what they do. Metallica and Anthrax may be more melodic, but so what? When will people wake up to these facts and help get heavy rock taken seriously again by Radio One DJs like Gary (I'm a smooth b***ard) Davies and Mike (I don't like heavy rock so I laugh when I play it on the radio) Smith.

All Thrash Metal bands should get on their skateboards and go away as fast as possible. They'd do *real* heavy rock music and the listeners a genuine favour. **Darren Douglas, Staffs.**

BAD NEWS: laughing all the way to the bank?

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HALFWAY LINE

They may not always have seen eye-to-eye; they may have worked their way through a good few drummers. But as Ramones singer DEE DEE RAMONE tells HOWARD JOHNSON, the New York greasy mop-tops, kings of the disposable ditty, are still "doing great!"

EVERY TIME I sit down to write a Ramones feature I always find myself tossing the same question around in my mind: is it really true that the Ramones are still together all these long years down the line? Can it possibly be right that the Ramones, greasy mop-tops from New York City who specialised in the ultimate disposable two-minute ditties, are still out there doing it night after night?! I always thought that you bought a Ramones cassette in town, listened to it while you were grabbing a MacDonalds then promptly buried it along with your burger wrapper on the way out! Disposable? Certainly. Durable? Hardly.

Yet here I am in '87, 13 years down the line, with new Ramones album 'Halfway To Sanity' in my hands proving that, yup, the band are well an' truly with us! I reckon there's only one theory that adequately explains their survival.

Quite simply, God Likes The Ramones!

But I guess there must be a certain amount of other people who do too, and you can count me amongst them. Sure, the boyz have had their ups and downs over the years, but God, there's an unbelievable solidity about the Ramones that just makes you feel good about 'em.

And I honestly believe that 'Halfway . . .' is the most satisfying Ramones album in a long, long time, probably more varied than anything they've ever released without actually sounding like a concerted effort went into making it that way. That's a trap they've fallen into rather gracelessly in the past, but the likes of 'I Wanna Live' and 'Go Lil' Camero Go' (featuring the delicious Debbie Harry on backing vox) sound like that's the way they were *supposed* to sound!

Produced by the band and Daniel Rey, the feel of the tunes is almost that of rough demos, but I guess that's down to the fact that the Ramones *want* it like that. Of course, having a recording budget of four cans of Coke and one roll of quarter-inch tape could well have contributed to the . . . er . . . basic feel of the album but that, as they say, is another story! At least vocalist Joey sounds happy enough about the whole shakedown . . .

"This really is our best album ever," he drawls with satisfaction, "because it's so consistent. I'm a 100 per cent happy with all the tracks on it whereas there were certain things on the last coupla albums that I wasn't too keen on. This, however, is total mayhem *all the way!*"

Reasons?

"Simply, that it was a real band effort this time. It's no secret that I haven't always seen eye-to-eye with Johnny and Dee Dee (guitar and bass respectively, both there since day one!), but we talk now; there was a three-year period when there was . . . er . . . a definite lack of communication! You just can't help but enjoy things more when everybody's getting along."

I GUESS I could be forgiven for thinking that the Ramones is a three-piece from the way that Joey's talking. And that's probably the way he feels about it too, judging by the abrupt departure of drummer Richie Ramone.

"Well, he's just plain Richie Reinhardt now," laughs Joey, barely concealing his cynicism and rancour. After all, our Richie apparently dropped 'em in the proverbial vat of s**t.

"Richie recorded the album with us and I don't really want to knock the guy because we were really tight at one time, but the way he left the band was pretty low. We'd set up some shows as warm-ups around our home area; we were going to play Hampton, Long Island, L'Amours East and two shows at The Ritz in Manhattan, but Richie just told us he was quitting. He said he would only do the shows if we paid him 500 dollars a night. He was trying to blackmail us, which was real, real low."

Didn't that piss you off? You sound relatively gracious towards a man who attempted to f**k you over!

"Well, he *was* with us for five years and we *did* have a lot of good times together . . . I guess I'm just not that good at being vindictive. It's more a question of not being able to understand him. After we finished a tour of Canada not so long ago he asked for a pay rise and we gave it to him, but I guess it just wasn't enough!"

He must have screwed your shows up, though . . .

"Yeah, we had to re-schedule 'em but there was nothing we could do about that. It screwed us up but it screwed him up a whole lot more. He's pissed off a lot of powerful people and it won't be that easy for him to find work again."

Anyhow, in true Ramones quick-fire tradition they got their recruiting shoes on and came up with a replacement in double-quick 4/4 time: renowned skin-pounder and rock 'n' roll veteran from the likes of Blondie, Chequered Past and the Eurythmics, Clem Burke.

However, Clem didn't last too long, just long enough to have a photo session done in fact, being replaced by Marky Ramone who you might recall was actually in the band *before* Richie – between 1978 and 1983. Marky left to form his own outfit, M-80, but now he's back and raring to go . . .

All in all, it feels like the happiest Ramones camp in some years. It's always easier to admit to problems when they're in the past and that's just what Joey has done. He's keen to emphasise it too, not wasting an opportunity to tell me that the band is grooving along just dandily nowadays . . .

"I think that we worked our differences out on this album."

What? It was a cathartic experience then?

"Uh . . . probably! It was the completion of a process that began on our last British tour. That really patched the band up. We travelled around together in a little van and we simply *had* to get on. That tour just ironed out a whole lotta s**t. That van was psychotherapy on wheels! It was like the office where all our marriage guidance meetings took place.

"WE'VE REALLY tried to look at the positive side of conflict to see what we could get out of it. We've found that a certain amount of tension is good for your music – when there's a bit of schism you play *harder!*"

And if nothing else the Ramones have always been about playing hard. Even when the band turned their axes towards Phil Spector slushy balladry at the end of the Seventies you just knew that their hearts weren't really in it. They openly admit that they did it because they wanted a hit and their hybrid of '60s bubblegum pop and rawhide guitar rasping didn't seem to be taking them there fast enough! Maybe 'Real Cool Time' from the new album shows that they're still not averse to the odd stab at hitsville, but it's not quite as blatant as before, and the percentage of raw stuff is now well high.

There's nothing new going on but Joey reckons there *are* a whole lot of younger fans coming through right now, people opening their ears to the Ramones for the very first time . . .

"We're doing great! 1986 and 1987 were our best years *ever* in terms of attendances which can only be a good thing. There's a new generation of kids who are coming to our gigs and it's total chaos!

"We grew up when things were really exciting and innovative but everything is so lame now. The new conservatism is really scarey, but for every action there's a *reaction*. I think that rock is slowly coming through again with bands like the Georgia Satellites. I want to see a return to outrageousness and a banishment of everything that's wishy-washy."

THE RAMONES: now attracting younger fans with 'their hybrid of '60s bubblegum pop and rawhide guitar rasping'

SINGLES

1	1	CRAZY CRAZY NIGHTS **Kiss** (Vertigo)
2	2	POUR SOME SUGAR ON ME **Def Leppard** (Bludgeon Riffola/Phonogram)
3	4	MONY MONY **Billy Idol** (Chrysalis)
4	3	WHO WILL YOU RUN TO **Heart** (Capitol)
5	6	WELCOME TO THE JUNGLE **Guns n' Roses** (Geffen)
6	5	BOHEMIAN RHAPSODY **Bad News** (EMI)
7	7	LOVE WILL FIND A WAY **Yes** (Atco)
8	9	DON'T LEAVE ME NOW **Vow Wow** (Arista)
9	–	I LOVE THE THINGS YOU DO TO ME Balaam And The Angel (Virgin)
10	11	WAITING FOR A MIRACLE **Mama's Boys** (Jive)
11	12	WILD FLOWER **The Cult** (Beggars Banquet)
12	8	THE LONER **Gary Moore** (10)
13	16	PAPER IN FIRE **John Cougar Mellencamp** (Mercury)
14	10	ANIMAL **Def Leppard** (Bludgeon Riffola/Phonogram)
15	13	SCREAM UNTIL YOU LIKE IT **W.A.S.P.** (Capitol)
16	15	ALONE **Heart** (Capitol)
17	14	ISLANDS **Mike Oldfield/Bonnie Tyler** (Virgin)
18	17	NEVER SAY GOODBYE **Bon Jovi** (Vertigo)
19	20	NOTORIOUS **Loverboy** (CBS)
20	21	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Vertigo)
21	23	MODERN DAY COWBOY **Tesla** (Geffen)
22	–	ROCK ME **Great White** (Capitol)
23	19	GIVE TO LIVE **Sammy Hagar** (Geffen)
24	27	GIRLS, GIRLS, GIRLS **Mötley Crüe** (Elektra)
25	18	WONDERFUL TONIGHT **Eric Clapton** (Duck)
26	22	STILL OF THE NIGHT **Whitesnake** (Liberty)
27	30	BABY TURPENTINE **Crazyhead** (Food)
28	28	SUGAR MICE **Marillion** (EMI)
29	–	DON'T CHANGE THAT SONG **Faster Pussycat** (Asylum)
30	–	ALL MIXED UP **Tom Petty** (MCA)

US HM RADIO

1	1	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Mercury)
2	2	RAISING FEAR **Armored Saint** (Chrysalis)
3	3	HALL OF THE MOUNTAIN KING **Savatage** (Atlantic)
4	4	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
5	12	VISUAL LIES **Lizzy Borden** (Enigma)
6	11	PERMANENT VACATION **Aerosmith** (Geffen)
7	5	HYSTERIA **Def Leppard** (Polygram/Bludgeon Riffola)
8	8	BREAKING THE SILENCE **Heathen** (Music For Nations)
9	6	ABIGAIL **King Diamond** (Roadrunner)
10	–	CHILDREN OF MADNESS **Paul Di'Anno's Battlezone** (Shatter)
11	7	THE KEEPER OF THE SEVEN KEYS PART 1 **Helloween** (Noise/RCA)
12	–	CRAZY NIGHTS **Kiss** (Mercury)
13	13	AMONG THE LIVING **Anthrax** (Megaforce/Island)
14	14	METHODS OF MADNESS **Obsession** (Enigma)
15	15	DREAM EVIL **Dio** (Warner Bros)
16	16	ROCK YOU TO HELL **Grim Reaper** (RCA)
17	10	WHITESNAKE 1987 **Whitesnake** (Geffen)
18	9	ONCE BITTEN **Great White** (Capitol)
19	–	WILD IN THE STREETS **Helix** (Capitol)
20	17	FASTER PUSSYCAT **Faster Pussycat** (Elektra)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA.

INDIE METAL

1	2	MASTER OF PUPPETS **Metallica** (Music For Nations)
2	5	SPREADING THE DISEASE **Anthrax** (Music For Nations)
3	3	RIDE THE LIGHTNING **Metallica** (Music For Nations)
4	6	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
5	8	KILL 'EM ALL **Metallica** (Music For Nations)
6	1	BITTER FIT CRACK **The Macc Lads** (FM/Revolver)
7	7	THE COLLECTION **Hawkwind** (Collector Series)
8	9	SPEED KILLS VOLUME 3 **Various** (Under One Flag)
9	4	USA FOR MOD **MOD** (Noise)
10	re	ABIGAIL **King Diamond** (Roadrunner)
11	re	INTO THE PANDEMONIUM **Celtic Frost** (Noise)
12	13	MIND'S EYE **Vinnie Moore** (Roadrunner)
13	10	FISTFUL OF METAL **Anthrax** (Music For Nations)
14	18	STRICKEN BY MIGHT **E-X-E** (Axis)
15	re	SPEAK ENGLISH OR DIE **SOD** (Roadrunner)
16	re	CROSSOVER **DRI** (Roadrunner)
17	12	SCUM **Napalm Death** (Earache)
18	14	HIGH PRIEST OF LOVE **Zodiac Mindwarp & The Love Reaction** (Food)
19	11	THE PLAGUE **Nuclear Assault** (Under One Flag)
20	15	VISUAL LIES **Lizzy Borden** (Roadrunner)

ALBUMS

1	1	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
2	–	BIG GENERATOR **Yes** (Atco)
3	2	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
4	3	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
5	–	ISLANDS **Mike Oldfield** (Virgin)
6	6	BAD ANIMALS **Heart** (Capitol)
7	4	THE LONESOME JUBILEE **John Cougar Mellencamp** (Mercury)
8	5	CREST OF A KNAVE **Jethro Tull** (Chrysalis)
9	7	LIVE . . . IN THE RAW **W.A.S.P.** (Capitol)
10	9	ELECTRIC **The Cult** (Beggars Banquet)
11	11	PERMANENT VACATION **Aerosmith** (Geffen)
12	8	WHITESNAKE 1987 **Whitesnake** (Liberty)
13	10	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
14	12	PYROMANIA **Def Leppard** (Vertigo)
15	13	CLUTCHING AT STRAWS **Marillion** (EMI)
16	18	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
17	17	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
18	25	AUGUST **Eric Clapton** (Duck)
19	21	INTO THE FIRE **Bryan Adams** (A&M)
20	20	RECKLESS **Bryan Adams** (A&M)
21	14	HEART **Heart** (Capitol)
22	15	DREAM EVIL **Dio** (Vertigo)
23	39	AMONG THE LIVING **Anthrax** (Island)
24	26	MECHANICAL RESONANCE **Tesla** (Atlantic)
25	23	LOVE **The Cult** (Beggars Banquet)
26	re	90125 **Yes** (Atco)
27	34	BON JOVI **Bon Jovi** (Vertigo)
28	43	MASTER OF PUPPETS **Metallica** (Music For Nations)
29	38	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
30	19	ROCK 'N' ROLL **Motörhead** (GWR)
31	22	RADIO K.A.O.S. **Roger Waters** (Harvest)
32	16	GO ON **Mr Mister** (RCA)
33	30	ELIMINATOR **ZZ Top** (Warner Brothers)
34	41	7800° FAHRENHEIT **Bon Jovi** (Vertigo)
35	33	SAINTS AN' SINNERS **Whitesnake** (Fame/EMI)
36	37	THE FINAL COUNTDOWN **Europe** (Epic)
37	45	GIRLS, GIRLS, GIRLS **Mötley Crüe** (Elektra)
38	re	AMERICAN FOOL **John Cougar** (Riva)
39	47	AUTOBIOGRAPHY **Supertramp** (A&M)
40	40	THE WALL **Pink Floyd** (A&M)
41	re	SPREADING THE DISEASE **Anthrax** (Music For Nations)
42	28	DEFENDER **Rory Gallagher** (Demon)
43	–	MOVING TARGET **Terraplane** (Epic)
44	50	TRICK OR TREAT **Fastway** (CBS)
45	44	WISH YOU WERE HERE **Pink Floyd** (Harvest)
46	re	VITAL IDOL **Billy Idol** (Chrysalis)
47	27	GEORGIA SATELLITES **Georgia Satellites** (Elektra)
48	31	HITS OUT OF HELL **Meat Loaf** (Epic)
49	24	NIGHT SONGS **Cinderella** (Vertido)
50	48	WIRED UP **Jeff Paris** (Vertigo)

STAR CHOICE

GREG STEELE (FASTER PUSSYCAT)
'WELCOME TO THE JUNGLE' Guns n' Roses (Geffen 45)
'DUDE (LOOKS LIKE A LADY)' Aerosmith (Geffen 45)
'OUT TO GET ME' Guns n' Roses (track from the 'Appetite For Destruction' LP on Geffen)

WILLIE (THE GRIP)
'I DON'T LOVE YOU ANYMORE' The Quire Boys (demo)
'COMING READY OR NOT' Jackie Wilson (SMP)
'BATTLESHIP CHAINS' Georgia Satellites (track from the 'Georgia Satellites' LP on Elektra)

DORO PESCH (WARLOCK)
'MASTER OF PUPPETS' Metallica (Music For Nations)
'PRIEST . . . LIVE!' Judas Priest (CBS)
'TRIBUTE' Ozzy Osbourne (Epic)

RON MARKS (CELTIC FROST)
'PHYSICAL GRAFFITI' Led Zeppelin (Swan Song)
'ANIMALIZE' Kiss (Vertigo)
'VAN HALEN I' Van Halen (Warner Bros.)

IMPORTS

1	–	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
2	2	HOLD YOUR FIRE **Rush** (Anthem)
3	1	CRAZY NIGHTS **Kiss** (Mercury)
4	–	TERRIBLE CERTAINTY **Kreator** (Noise)
5	–	NECRONOMICON **Necronomicon** (Scratch)
6	3	NATIVE SONS **Strangeways** (RCA)
7	5	GROWING UP THE HARD WAY **Mama's Boys** (Jive)
8	9	DEATH CRUSH **Mayhem** (Poser Courts)
9	–	NIGHTS ARE SO LONG **Mike Monroe** (Yahoo)
10	10	DANGEROUS ATTRACTION **Lion** (Scotti Brothers)

NEXT ISSUE

SO HOW was it for you?! No, not *that!* This luvverly ish of *Kerrang!* is what I'm talkin' about! Woz it mind-blowin'? Ass-kickin'? Brain-bendin'? Of course it was, and there's just as many goodies in store next week . . . if you can take the pace!

- **The thing to look for is the Zodiac Mindwarp (pictured right) cover, for nestlin' within the folds will be a suitably raucous interview with Zody**
- **Paul 'Moshin' Miller brings you an 'all sweaty clubs scoured' in-depth feature on the UK Hardcore scene (sadly, our budget *doesn't* extend to free earplugs for Wimpwire readers . . .)**
- **Broken English give us an exclusive with their FIRST EVER music press interview to be seen in the big *K!***
- **Victory are caught in mid-American tour by the deranged Doom who apparently managed to scare hordes of Festival-goers away!!**

Buy *Kerrang!* 160, cover dated 31 October, on sale 27th October, and be the first to know what's happenin'!

PANDORA PEROXIDE

by Ray Zell

LADY Killers

NOW C'MON girls, work those bodies!! MMMMMMM . . . These two gently-glowing gymslips of lasses are **Sarah** and **Lorraine**, who, when they're not steaming up **Ray** 'Hello Darling' **Palmer**'s reactolights, spend their precious time backing-up **Shogun**, the latest name in the AOR sweepstakes.

"Yeah, lucky Shogun," I hear you mutter, "but just what form does this *backing-up* take?"

Well, if you've been down to a Shogun show, you'll already have heard Sarah and Lorraine's sweet harmonies as backing vocalists. *And* you'll have seen singer **Alan Marsh**, lucky lad, ripping off the girls' skirts too! Gosh!

Gym mistresses never used to look like this when *I* was at school . . .

JON HOTTEN

Pic Ray Palmer